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SIGISMUND BLUMANN

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VOLUME XXXIV

Adorning Camera Craft (Cover Design) ..... *Morton and Company, Feb.*
Alamo, The (Illustrated) ..... *G. K. Hays* 575
Album Treasures: Poem ..... *Bert Leach* 484
Alcock, William Alexander (Illustrated) ..... *A. D. Chaffee, M.D.* 359
Amateur Can Do, What An ..... *The Amateur and His Troubles* 248
Amidol Formula, A New ..... *Photographic Digest* 449
Apertures ..... *Cine Department* 440
Art and Business ..... *S. B.* 175
Association News, P. A. of A. 38, 87, 139, 193, 241 295, 343, 393, 442, 493, 542, 589
Attraction, Another Big 600
Backgrounds, Important ..... *Cine Department* 392
Background, Print in ..... *The Amateur and His Troubles* 400
Bank Fails, When the ..... *M. L. Hayward* 125
Bank's Mistake, The ..... *M. L. Hayward* 126
Be Good or Santa Won't Come (Cover Design) ..... *Crosley Studio* Dec.
Bill of Lading Attached ..... *M. L. Hayward* 284
Blocking Out Commercial Photographs ..... *The Amateur and His Troubles* 351
Blue Prints (Illustrated) ..... *Sigismund Blumann* 169
Blumann Bromoils and Such Things ..... *Edward C. Craft* 433
Bond, The Photographer and the Indemnity ..... *M. L. Hayward* 327
Boris: Illustrating "Lonesome" ..... *M. S. Beros* 268
Boy of the Nation, The (A Bit) ..... *S. B.* 16
Boy Scouts Hunt, When (Illustrated) ..... *Marie L. Gross* 12
Boy, The Ever Present ..... *M. L. Hayward* 472
Bridal Gift, The (Frontispiece) ..... *Witzel* 458
Brides, Photographing (Illustrated) ..... *Witzel* 459
Bromides and Bromide Toning ..... *Photographic Digest* 97, 148
Bromides, Over Dark ..... *Photographic Digest* 550
Bromoil Is Not Hard ..... *The Amateur and His Troubles* 350
Bromoils, Imitation ..... *The Amateur and His Troubles* 351
Bromoil Transfers ..... *The Amateur and His Troubles* 401
Bungled in Transmission ..... *M. L. Hayward* 420
Buyer, The Silent and Insolvent ..... *M. L. Hayward* 226, 420
Camera Club of New York, July Exhibition at the ..... *John A. Tennant* 431
Canadian Matterhorn (Frontispiece) 508
Carmel, A Cottage (Frontispiece) ..... *Anson Herrick* 2
Cement Celluloid ..... *The Amateur and His Troubles* 248
Chaffee, Doctor Amasa Day (Illustrated) ..... *Sigismund Blumann* 209
Challiss, James Courtney (Illustrated) ..... *Sigismund Blumann* 132
Check, The Uncountersigned ..... *M. L. Hayward* 17
Check, The Unregistered ..... *M. L. Hayward* 533
Chief Spotted Tail (Cover Design) ..... *John Howard Paine* Oct.
Child Asks, The: Poem ..... *Iva Reed* 474
Chit Chat 45, 92, 144, 199, 244, 298, 347, 396, 447, 499, 548, 596
Cine Cameras Adapted to Amateur Use, Specifications of ..... *Cine Department* 36
Cine Department 588
Cine Pay, Making the ..... *Cine Department* 191
Cine Photography ..... *Under the Editor's Lamp* 34
Cine Photography, Amateur Trick ..... *Cine Department* 85, 150

Cinema (Verse) ..... *S. B.* 35
Club Notes 48, 97, 152, 202, 250, 300, 352, 402, 451, 502, 552
Collector, A Colorado ..... *M. L. Hayward* 226
Collision, Was It An Accidental ..... *M. L. Hayward* 473
Color Plates: Their Permanence ..... *Photographic Digest* 46
Color Prints ..... *Sigismund Blumann* 379
Color Prints ..... *Deeks Process* 418
Color Toning of Prints, The ..... *Dr. J. G. F. Druce* 465, 524
Commercial Photographer, Why Not the ..... *F. Cotton* 118, 166
Competition Camera Craft, Advanced 30, 31, 80, 134, 186, 187, 234, 235, 286, 287, 336, 337, 387, 388, 434, 435, 486, 487, 536, 537, 582, 583
Competition Camera Craft, Amateur 32, 33, 136, 188, 189, 236, 237, 288, 289, 338, 339, 389, 390, 436, 437, 488, 489, 538, 539, 584, 585
Competition Plans, New 438, 485, 535
Compilation: Poem ..... *James Courtney Challis* 133
Copying Machine, An Efficient and Inexpensive (Illustrated) ..... *J. G. Pratt* 323
Corner, A Quiet (Frontispiece) ..... *Sigismund Blumann* 358
Cum Tacent Clamant: Poem ..... *Sigismund Blumann* 78
Deck Sports: Picture (San Francisco Salon) ..... *John Paul Edwards* 69
Desensitization of Plates and Films, Practical Importance of Desensitizers ..... *Photographic Digest* 398
Desensitizer, A New ..... *Photographic Digest* 398
Desensitizers, Desensitizing and Fogging, New ..... *Photographic Digest* 46
Developer, A Good ..... *The Amateur and His Troubles* 401
Developers, Some Newer: What They Are and Will Do ..... *J. G. F. Druce* 522
Development, Careful ..... *Cine Department* 440
Diffused Print from a Sharp Negative, Making a (Illustrated) ..... *B. F. Leeper* 228
Diffusion, An Example of Judicious (Illustrated) ..... *Leonard Misonne* 586
Distinction, True (A Bit) ..... *S. B.* 11
Drawings Are Made, How Animated ..... *Cine Department* 341
Dye Colors, Prints in Pure ..... *Photographic Digest* 550
Dye-Toning, Intensifying by ..... *Photographic Digest* 349
Dubitas et Felicitas: Verse ..... *Sigismund Blumann* 322
End of the Day: Picture (San Francisco Salon) ..... *Frederick Archer* 71
Endorsement, What Kind of? ..... *M. L. Hayward* 184
Enlargements, Duplicating ..... *The Amateur and His Troubles* 400
Enlargements from Cinema Negatives ..... *Photographic Digest* 449
Etching Browns of Bromides ..... *The Amateur and His Troubles* 401
Etching for Holiday Cards, Photo ..... *Sigismund Blumann* 530
Experience, An Odd ..... *The Amateur and His Troubles* 401
Exposures ..... *Cine Department* 440
Fate: Verse ..... *S. B.* 164
Film, Fog on ..... *Cine Department* 392
Film Gate, Watch the ..... *Cine Department* 392
Film Packs, Color ..... *Photographic Digest* 449
Film When You Leave it at the Drug Store, What Happens to Your (Illustrated) ..... *Sigismund Blumann* 26
Films of Earlier Days ..... *H. W. Hales* 176
Films, Something About Tilting, Suggestions and Bits of Advice, Talking ..... *Cine Department* 238
Filtering Developers ..... *The Amateur and His Troubles* 401
Filters, Sky: Why, How, and All About Such ..... *Burleigh Brooks* 61

Flashlight Method for Home Portraiture, A New ..... *Thomas Southworth* 64
Flowering Shrubs of the Chaparral (Illustrated) ..... *Charles A. Harris* 466
Forgery, Was It ..... *M. L. Hayward* 126
Free-Lance Photo Work, Opportunities for ..... *L. C. Ferguson* 482
Friends, My: Poem ..... *Iva Reed* 130
Frontispiece ..... *Paul De Gaston* 408
Fruit Trees in Blossom, The Photography of ..... *Karl A. Baumgaertel* 376
Geneva. A Camera Travelogue (Illustrated) ..... *H. D'Arcy Power, M.D., F.R.P.S.* 19, 59
Grafter in Michigan, The Gentle ..... *M. L. Hayward* 74
Grey Fir Tree, The: Poem ..... *Jean L. Allen* 378
Guarantee Released, Was the ..... *M. L. Hayward* 185
Help Others, This May (Illustrated) ..... *Gavien F. McCullagh* 574
Home Body, A (Cover Design) ..... August
Hunter, A Picture (Frontispiece) ..... *Charles K. Archer* 258
Hunting With a Motorcycle (Illustrated) ..... *Worth C. Knowles* 385
Idle Philosophy: Poem ..... *Rev. C. R. Lowe* 471
Intensification, New Method of ..... *Photographic Digest* 349
International Photographic Association 51, 155, 256, 356, 454, 599
Invictus: Picture (San Francisco Salon) ..... *Anne Brigman* 67
Jute Red ..... *Photographic Digest* 398, 550
Labelling Bottles ..... *The Amateur and His Troubles* 248
Lantern Slide Making, The Technic and Pictorialism of ..... *Photographic Digest* 551
Law, Honor Before the ..... *S. B.* 227
Lens, Choosing a ..... *The Amateur and His Troubles* 351
Leonhart, M. O.: A Character Study ..... *Sigismund Blumann* 328
Light Intensity from the Popular Side ..... *F. Morris Steadman* 476
Lighting, Artificial ..... *Sigismund Blumann* 122
Limit and Beyond, The ..... *M. L. Hayward* 184
Line, Mass or Relief Pictures for Professionals, Transforming Photographs Into ..... *Dr. Erwin Quedenfeldt* 22, 68
Listening In (Cover Design) ..... *C. E. Lamphere* Jan.
Lonesome: Verse (Illustrated) ..... *Ralph D. Hartman* 268
Lost Truck, The ..... *M. L. Hayward* 472
Loyalty: Verse ..... *James Courtney Challiss* 334
Lugubrio: Verse ..... *S. B.* 177
Man's Construction: Picture (San Francisco Salon) ..... *Karl Struss* 72
Master Photo Finishers of America 40, 89, 141, 196, 242, 394, 445, 495, 546, 590
Measuring Distances ..... *The Amateur and His Troubles* 400
Microphotography and Photomicrophotography ..... *Photographic Digest* 449
Miracle, February (Frontispiece) ..... *James Courtney Challis* 54
Money Was It, Whose? ..... *M. L. Hayward* 73
Motion Pictures—What Are They? ..... *Cine Department,* 293, 341, 492, 541
Mount Rainier (Cover Design) ..... March
Mounting Glossy Prints Back to Back ..... *Sigismund Blumann* 364
Movies Assuming Important Role in Family Life, Amateur ..... *Thurlow Weed Barnes* 24
Movies for the Small Photographic Studio ..... *A. P. Hollis* 282
Movies, Winter ..... *Cine Department* 440
Murky Morning (Frontispiece) ..... *Dr. Max Thorek* 208
National Photographic Society of America, A ..... *Sigismund Blumann* 532
Nature Goes Into Photography (Illustrated) 79
Nature Photography (Illustrated) ..... *Dr. J. B. Pardoe* 514
Negatives, Grainless ..... *The Amateur and His Troubles* 401
Negatives, Pictorial Paper (Illustrated) ..... *H. Y. Summons* 269

Night Photography (Illustrated) ..... *John E. Garabrandt* 318
Night Pictures ..... *The Amateur and His Troubles* 401
Night Scenes by Daylight, Photographic ..... *The Amateur and His Troubles* 350
Nisi Dominus, Frustra: Poem ..... *Sigismund Blumann* 577
Notes and Comments 49, 100, 154, 205, 252, 301, 354, 404, 454, 505, 555, 597
Now for the First Cut (Cover Design) ..... *Lothers and Young* Nov.
Oil Colors, Medium for Use With ..... *The Amateur and His Troubles* 351
Omaha Camera Club, The: Second Salon (Illustrated) 382
Our Book Shelves 102, 254, 305, 355, 406
Pacific International Photographers' Association 43, 91, 143, 198, 243, 297, 346, 395, 446, 499, 544, 591
Panoramic Photography (Illustrated) ..... *Horace Sykes* 127
Papers, Professional ..... *The Amateur and His Troubles* 248
Paper to the Subject, Suiting the ..... *Sigismund Blumann* 220
Pardoe, Dr. J. B.: The Pictorialist of Bound Brook (Illustrated) ..... *Sigismund Blumann* 509
Peppers and Shadows (Frontispiece) ..... *Clark W. Thomas* 158
Photo Finisher, More About the (Illustrated) ..... *Sigismund Blumann* 75
Photo Finisher, The Specialist (Illustrated) ..... *Sigismund Blumann* 178
Photographic Cycle, A ..... *H. W. Hales* 219
Photographing Half-tones ..... *The Amateur and His Troubles* 248
Photo-Micrographs, Making ..... *The Amateur and His Troubles* 351
Pictorial Publicity Photography (Illustrated) ..... *Prof. Leonard A. Williams* 113, 171, 221, 276, 330, 371, 428
Pictorialists, The Western (Illustrated) ..... *Sigismund Blumann* 3
Pictorializing a Portrait (Frontispice) ..... *W. H. Best* 558
Frontispiece ..... *W. H. Best* 558
Pinhole Photography, Stenopaeic or ..... *H. D'Arcy Power, M.D., F.R.P.S.* 182, 230
Pitchers: Poem ..... *Jean L. Allen* 168
Polychrome Prints by Dye Toning ..... *Photographic Digest* 148, 201, 246
Portrait (Cover Design) ..... *O. J. Smith* Sept.
Portrait Study (Cover Design) ..... *Peggy Stewart* July
Portraiture, Child (Illustrated) ..... *Sigismund Blumann* 409
Portraiture in America As It Is (Illustrated) ..... *Sigismund Blumann* 309, 365
Potassium Permanganate in Photography ..... *Photographic Digest* 97
President, The Double ..... *M. L. Hayward* 533
Profit, The Secret ..... *M. L. Hayward* 74
Purchase For Value, The ..... *M. L. Hayward* 578
Queen's Lace Handkerchief, The (Illustrated) ..... *J. G. Pratt* 112
Rate Question Again, The ..... *M. L. Hayward* 473
Receipted: Poem ..... *Benjamin W. Douglass* 427
Reflection: Poem ..... *Bert Leach* 574
Retouching Dope ..... *The Amateur and His Troubles* 351
Retouching, Safe ..... *The Amateur and His Troubles* 400
Right, As a Matter of ..... *M. L. Hayward* 125
Salon, The Los Angeles (Illustrated) ..... *Phil Townsend Hanna* 107, 159
Salon, The Pittsburgh (Illustrated) ..... *Ralph B. Bonwit* 259
Science, Photography in (Illustrated) ..... *Prof. Ingo W. D. Hackh* 567
Scouting With a Camera in California (Illustrated) ..... *Harold Stein* 15
Scratches on Glass Negatives ..... *The Amateur and His Troubles* 400
Shutter, Pepping Up Your ..... *The Amateur and His Troubles* 350
Sierra Lakes Basin Country, Pathfinding in the (Illustrated) ..... *Karl A. Baumgaertel* 55
Sightseeing; Picture (San Francisco Salon) ..... *Harry John Painter* 65

Silver Cup Awarded, The Yearly 340
Snapshot, Making a Picture From a (Illustrated) ..... *Sigismund Blumann* 580
Splicing, When ..... *Cine Department* 392
Starvation: Poem ..... *James Courtney Challiss* 430
Stills on Motion Picture Film, The Making of (Illustrated) ..... *Karl A. Baumgaertel* 517
Storage Charge, The ..... *M. L. Hayward* 578
Street Scenes Photographing ..... *The Amateur and His Troubles* 351
Structural Engineering, Camera Adventures in (Illustrated) ..... *Ralph J. Eddy* 525
Success, One Man's Fight to Win and Maintain ..... *Charles F. Snow* 564
Sun, Toward the Setting: Poem ..... *Sigismund Blumann* 581
Sunlight, Playing: Picture (San Francisco Salon) ..... *Denzo Nakagawa* 63
Surety Company, Holding the ..... *M. L. Hayward* 17
Telephoto Lens, A Substitute for a (Illustrated) ..... *Ross Bennett Walker* 475
Toning De Luxe, Sulphur (Illustrated) ..... *Samuel Adelstein* 215
Tripod or No Tripod ..... *S. B.* 192
Tripod, Steadying a ..... *The Amateur and His Troubles* 401
Twilight: Poem ..... *Bert Leach* 516
Two Exemplars (Frontispiece) ..... *Marcus Adams* 308
Two Pets (Cover Design) ..... *C. A. Lamphere* April
Under the Editor's Lamp 34, 84, 138, 190, 233, 291, 335, 391, 439, 490, 540, 587
Vacation in the Desert, A Photographer's (Illustrated) ..... *Lee Stopple* 422
Vision Creates (Frontispiece) ..... *William H. Smith* 106
Weather (Poem) ..... *James Courtney Challis* 18
White Desert, The: Poem ..... *James Courtney Challis* 521
Wisconsin, Keeping Out of ..... *M. L. Hayward* 578

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ANSON HERRICK
SAN FRANCISCO SALON, 1926

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The Western Pictorialists

As Judged by Their Salon Exhibits in San Francisco

By Sigismund Blumann.

Supplementing Ward A. Dwight's able critique for the best of reasons, to wit, that natural modesty and reticence perforce must make him withhold the frank comment or praise earned by the work of his immediate fellows and of his own, I am daring to tread where angels will, once again, fear to follow.

Since these westerners are broad shouldered fellows, men and women, and because the pictures they contributed to the best show given by their group were good, this shall not be so daring after all. It is always a pleasure to praise and doubly a pleasure to praise where it is deserved. The temptation is to be complimentary under any circumstances, but what value can ecomiums have when they are indiscriminate and insincere?

Alphabetically, Fred Archer of Los Angeles has maintained his reputation although he has not added to it with anything startlingly new or markedly better. Fred simply cannot do a thing badly and I shall not commend him till he surpasses himself.

E. W. Binkley of Mill Valley is new to me and his one print promises more and better in time to come.

Anne Brigman of Oakland is a great woman. She is an artist quite apart or in addition to her means of expression. She is peculiarly not a photographer. This is praise or the reverse according to the point of view or frame of mind. "Invictus" is superb. It shall always be one of the great achievements showing that the camera is no restraint to the loftiest inspirations. "Exaltation" left me cold. The intention is there and ends there.

Charles H. Brown of Santa Barbara offers a treat in his two portraits. They are by far the best of that sort of thing shown by any American and carry the sincerity and freedom from stunt and spectacular effort which one looks for from the English masters. Understand me, they are not imitations of any foreign work, they are classic.

Alice Burr of San Francisco has two pictures on the wall, one excellent—"In a Patio" is something one enjoys living with.

END OF THE DAY
Bromoil

K. TAKAHASHI
Japanese Camera Club
of San Francisco

SAN FRANCISCO SALON

Frederick Carter of Covina with his "Still Life" shall make me look for better work in future exhibitions. He has the will and the spirit. As yet he has not quite arrived.

Julius Cindrich of Los Angeles loves strong stuff and depicts it strongly. "Bridge Workers" is good. He has done better things and he has done worse and one always feels in considering his prints that there is a reserve somewhere on which he has not yet drawn.

Walter J. Collinge of Santa Barbara has what may be called French grace. His "Fairy Ring" is well named and well carried out and, lest you take grace to mean mildness or weakness, let me assure you that "The Sculptor, Muller" is as strong as the subject suggests.

My dear friend W. E. Dassonville shows two portraits which once more carry conviction that he deserves his eminence as a pictorial portraitist. The prints in themselves are a joy as such,—luminous blacks and radiant whites. A matter of paper and developer you will say. Perhaps. But he has us there, for even the paper is of his own making. Of his landscapes we must plead guilty to remaining unconvinced. "Tamalpais" offers neither a new point of view nor a particularly good rendering.

William B. Dyer of Pasadena has given the patternist a full dose of their medicine. "Under the Scaffold" is pattern, plenty of pattern, all pattern. The skill and ingenuity that could contrive this certainly should be able to create a picture.

UNDER THE PIER
Bromoil

HENRY A. HUSSEY
Member Pictorial Photographic Society of San Francisco

SAN FRANCISCO SALON

John Paul Edwards is first a technician, then a pictorialist. In either he never lacks confidence in himself and his work is sure, but the bits of old Europe he shows lack the indefinite something which Doctor Chaffee succeeds in conveying. One naturally brings in Chaffee in this connection for he it has been who set the example. As an evidence that Edwards has lost none of his creative power and has wilfully gone afield to get away from himself in the records of street scenes and houses, "Deck Sports" stands out as the best thing he has given us this time.

Louis A. Goetz of Berkeley has two new things and an old favorite. "Sun Rays" has been one of my favorites for some time. "Baskets" is ultra-modern and offers proof of versatility. It is only now and then that Goetz has essayed the inanimate. It is very fine. "The Winding Road" is good and should appear to better advantage when not compared to his own superior exemplars.

G. H. S. Harding of Berkeley has four prints that carry his right to being amongst the pictorialists of the land. Always pleasant and always satisfying. "The Curved Wharf" will probably please most of the four hung.

Marion Hart is new in Salon connections and knowing her ambition and careful study we are glad she received the incentive that an appearance in such distinguished company must bring. Mrs. Hart is not quite a pic-

torialist as yet as to execution but she has all that goes toward making an artist.

Anson Herrick of San Francisco shows four prints, all bromoils and all good. "Corner of a Cottage, Carmel" impressed me most. Herrick is a busy man of large affairs, an aggressive character, and I have marvelled before as I do now as to where and how he finds the time and conjures up the sentimental delicacy his pictures display.

Horace Hirshler of San Francisco is the newest addition to the group who project and conduct this show. As president of the California Camera Club he distinguished himself and carried the club forward ten years in one. As an advanced pictorialist he still has some distance to go. His work is ambitious and conscientious but as yet he is on the beaten road.

Henry A. Hussey of San Francisco shows four decidedly pleasing prints and lest this seem to damn with faint praise let me hasten to assure the reader that "Under the Pier" will find ready entrance at any Salon and deservedly.

M. Kokubun of Los Angeles has given us three exquisite bits of Japanesey art in the spirit and manner of the best traditions. They are delightful.

F. A. Kunishige contributes two prints to represent Seattle and they are in every way worthy of him and of the group of which he is a member.

Ella McBride of Seattle loves flowers with a love that is rich in the quality we call human. She specializes in flower portraiture in her pictorial capacity and "A Shirley Poppy" sings.

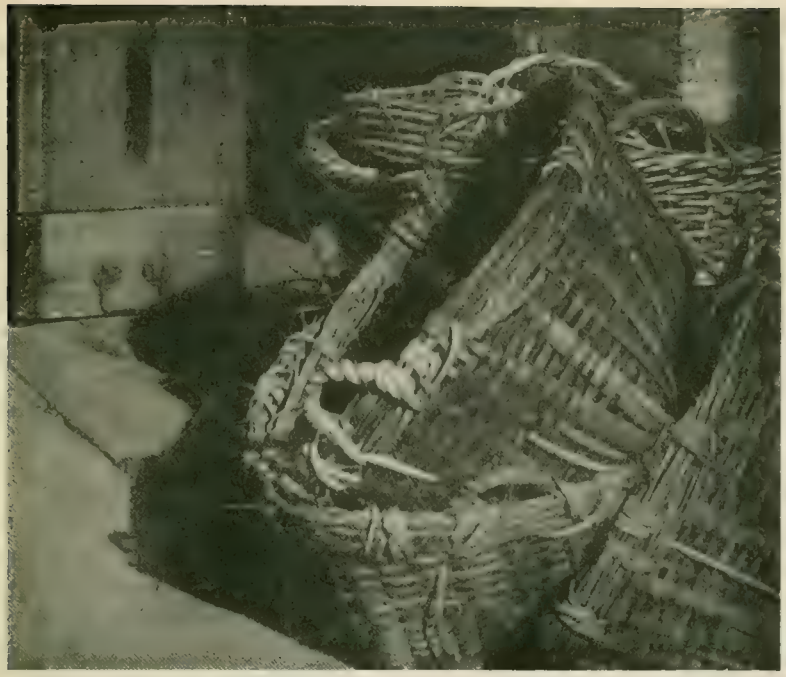
Hifumi Miyamoto of Los Angeles is another of the Japanese contingent who bring honor to themselves and their country and credit to photography. His "Portrait" and "Under the Pier" are very unlike except in merit.

Y. Morinaga is of the Seattle group of pictorialists. They are making a mark as an entity and as individuals. Morinaga's single print is another help toward that distinction.

R. Morita is still another of the same Seattle Camera Club and he, too, carries his share of the honors with one print.

Denzo Nakagawa and F. Y. Ogasawara of Portland, Oregon and H. Onishi of Seattle are three more who bring honor to Japan and convince us Americans that we shall have to work and study and seek inspiration to keep up with the great number of their people who are forging ahead. There was a time when the catty pictorialist pretended to console himself by saying that the Japanese are imitators. In learning an art from us and unlearning an art of their own which they had better not forget, what could they do but begin by imitating. They have passed from imitation, good friends, to excelling.

K. Ota of Pasadena has a "Vine" that will bear earnest study and even imitation from some of our Occidental genre workers. The shadows are handled in a remarkable way.



BASKETS
Bromoil

LOUIS A. GOETZ
Member Pictorial Photographers Society of San Francisco

SAN FRANCISCO SALON

Harry John Painter of Palms, California, has two poetic titles "Repenting" and "Sightseeing," both of which belong in the company in which they find themselves. The latter pleased me the better.

Kaye Shimojima, T. K. Shindo, two more Japanese artists worthy of that title. Beginning with a decorative intention they end by infusing much of the mood which we expect to find only in the genre.

William H. Smith of San Francisco is feeling his way. He has the divine spark within him but has not yet gotten the confidence that comes of many attempts and a fair number of achievements. His two prints will not satisfy him a year hence but he has no cause to be ashamed of them even now.

Karl Struss of Hollywood is a master who having strayed into devious ways has instinctively returned to the straight road laid out by the masters who went before. He no longer insists that skies are black at midday and his soul responds again to the luminosity of a noontime firmament. The two prints shown are very fine.

T. Takahashi of San Francisco is so intimately known to me that I can tell all of you who see his pictures that fine as they are they show but a small part of the artistry of which he is capable. Takahashi is extremely modest and diffident. With more assurance and some of the conceit which others might spare him he should astound the Salonists. As it

MON YUEN
Bromide

WILLIAM H. SMITH
San Francisco, California

SAN FRANCISCO SALON

THE FOREST TRAIL
Bromoil

G. H. S. HARDING
Member Pictorial Photographic Society of San Francisco

SAN FRANCISCO SALON

THE GREY GHOST OUT OF THE FOG
Bromoil Transfer

CLARK W. THOMAS
Los Angeles

SAN FRANCISCO SALON

is "Still Life and "End of the Day" will be unlikely to be turned down wherever offered.

Clark W. Thomas of Los Angeles is a study. A business man, hard-boiled if you will, with many commercial interests and hours packed with things to do, he is transmogrified in a second at the mention of pictorial photography into an enthusiast, an idealist, and artist. His pictures tell the rest of the story. I haven't met Thomas but friends of his who are friends of mine say they should like to be present when we meet and begin to rave. All to the good. After seeing these prints I look forward to meeting the maker.

Clarence W. Tucker of Covina has shown better things than "A Study from China." Perhaps he intended us to see some of them at this exhibition but was overruled by the judges. But the fact that he has done better things need not detract from the appreciation of the merits of this one.

Otis Williams of Los Angeles appears with one print, "Summer Sports" and it will neither add nor detract from his reputation. It is good, unqualifiedly good. He has done excellently and we are jealous of the reputations of our friends. They shall have to keep to their highest to satisfy us.

Ralph Young of San Francisco, dear Ralph, I can see his contagious smile at sight or thought of his name. What has this to do with the picture shown? Well, I have seen several of Ralph's Salon contributions which made me think they were made with that grin on his face. Good? Of course they are, but as a patternist he takes his ultra-Modernity Cum Grano Salis or I'm a hatter.

Which completes the list. The aftertaste is pleasant. Though adjectives are limited in number and language only partially conveys impressions, and then according to the skill of the writer, I hope the idea will not be impressed on the reader that the western contingent have not achieved their share of the year's distinctions. The show as a whole was great, the west took its place with the east and with foreign places.

The Pictorial Society of San Francisco has earned the highest regard of the world's pictorialists. What work putting on such a show entails only those who have done it can know. And though those who shouldered the greater part of the responsibilities this year, who pleaded neither business nor disinclination to escape the labor, may never be known nor get the credit due, their satisfaction at having put over one of the best Salons shall be the reward.

True Distinction

If the object of a Salon is to establish distinction, it must fail even of its object. But if it be an objective, an incentive, an inspiration, it shall be an enduring institution. —S. B.

When Boy Scouts Hunt

How a Great Organization, Training Its Members to Accuracy and Observation, is Doing Much to Further the Art of Photography

My Marie L. Gross.
Illustrated by Boy Scouts.

Courtesy San Francisco Headquarters.

To obtain a merit badge for Photography, a scout must:

1. Have a knowledge of the principles of camera construction, what the camera lens does, of the effect of light upon the sensitive film and the action of developers.

2. Have a knowledge of the principal uses of photography.

3. Recognize by examination an under-exposed, over-exposed and correctly exposed negative.

4. Make six correctly exposed negatives of each of the following subjects: Landscapes: Persons or Animals; Interiors; Buildings.

5. Submit one print of good average quality from each of the above negatives, and have a knowledge of the printing papers used.

When a Boy Scout goes a-hunting, he does it with a camera. Magnificent and varied are the photo quarries brought home by these youthful "shooters," for practically every hike is a camera hike, and the 802,000 men and boys in this vast organization have covered more of our country than all the pioneers, trappers, and couriers-des-bois mentioned in our history.

Among the unique picture records of the 22,000 troops, are the treasures secured this summer in an unknown land by a group of Seattle Scouts.

The uncharted wilderness of the Olympic Peninsula, Washington, was the objective of the party. Ten older boys and three adult leaders made up the adventurous group. Duffel was cut to a minimum. Featherweight sleeping bags covered with airplane cloth, took the place of the ordinary heavy blankets. Skeleton pack boards were used instead of canvas bags and harness. Aluminum cooking utensils were favored because of their lightness; dehydrated foods were prized by the commissary for the same reason. But the camera was left intact—and given a place of honor. Only by means of the magic lens could the boys bring back accurate records of this unfamiliar region, never before trodden by the foot of white man or boy.

One of the scouts chosen for the memorable journey credits his being selected to his robust physical condition, his broad knowledge of camping, and his skill as a photographer. This lad was made official picture-man for the expedition.

The explorers' path for miles, after severing communication with the outside world, lay for great stretches through a wilderness of foliage. Great trees gave way to luxuriant growth of smaller plants, shrubs, bushes, knitted together with a rampant growth of vines and trailers. For miles the boys had to cut their path step by step.

Smiling open spaces now and then rewarded the toilers. There bear, elk, deer and rabbit, unacquainted heretofore with people, met the boys on cordial terms, and proved most obliging subjects for poses. The rabbits were the star models, being so unafraid that they almost ate from the explorers' hands.

Several glorious, snow-capped peaks and glaciers were among the discoveries made on the trip. Henceforth, new maps will bear the names of two of the peaks christened by the Seattle unit, they are Mount Coolidge, named in honor of the President of the United States, who is also Honorary President of the Boy Scouts; and Star Peak, named for the "Seattle Star," whose support and assistance made possible this remarkable expedition.

Pictures of which a nation can be proud were taken this summer by three picked bands of Eagle scouts from the Northwestern states, in their work of building trails through three of our national forests .

These photos represent not only skilful photography and scenes of beauty, but they carry with them the remembrance of a magnificent service.

As a "contribution in citizenship," these boys continued the activities of the past two summers, performed as a civic good turn by brother scouts. The park officials of Yellowstone, Glacier and Mt. Ranier National Parks, in which the boys worked, have, since the beginning of the Eagle Scout Trails, been enthusiastic in their praise of the project and its results.

The albums of the workers show falls, cascades and sunsets of rare loveliness, as well as the actual trail building, bridge making and repairing. Although miles of trail have been completed by the youthful outdoorsmen, camera shooting was not neglected. Work hours did not occupy a full day, and rest periods were carefully included in the daily program.

Trained to observe, the Boy Scout values his camera because of its helpfulness in producing accurate records.

In work on scores of the "merit badges" subjects in his curriculum, the more advanced scout frequently calls upon his camera for aid.

In this remarkable list of "merit badge subjects" are 72 branches, representing the sciences, arts, and trades. For instance, the list starts with agriculture and angling, and ends with taxidermy and textiles. In between come such subjects as aviation, blacksmithing, electricity, life saving and stalking.

In fulfilling the requirements for a badge in any of these branches, a boy gains a tremendous fund of valuable information. He likewise has a chance to ponder on the question, "Would I care to pursue this line of endeavor as my life work?"

Many vocations have been fostered in Scoutdom through the merit badge work, and many "square pegs" have been saved from trying to work into round holes.

It is easy to see how greatly the camera would facilitate work for the following merit badge subjects—architecture, bird study, botany, conservation, insect life, pathfinding, stalking and surveying.

Readers of this article will doubtless be interested in knowing that photography holds an honored place on the list. This means that hundreds of thousands of boys in their survey of the merit badge subjects, have had their attention called, in a vivid way, to the art and craft of that great

branch; and that a group of boys have actually performed the work necessary to receive the badge for photography.

These requirements are not easy, for to win this coveted award, a Boy Scout must:

1. Have a knowledge of the principles of camera construction, what the camera lens does, of the effect of light upon the sensitive film, and the action of developers.
2. Have a knowledge of the principal uses of photography.
3. Recognize by examination an under-exposed, over-exposed and correctly exposed negative.
4. Make six correctly exposed negatives of each of the following subjects: Landscapes; Persons or Animals; Interiors; Buildings.
5. Submit one print of good average quality from each of the above negatives, and have a knowledge of the printing papers used.

SCOUTING WITH A CAMERA IN CALIFORNIA

By Harold Stein,
Field Executive, San Francisco District Council, Boy Scouts of America

Illustrated by Boy Scouts

The boy who lives in California has a greater opportunity for all year round outdoor activities than boys living in most parts of the country. There is no reason or excuse for curtailing outdoor activities because of climatic conditions, and it is significant that the very large membership of

the Boy Scouts of America, found in the State of California, takes full advantage of these opportunities. Photographically the boy finds a tremendous variety of subjects in the way of natural wonders and historical objects. Touring the State, he encounters many missions, dating back to the days of the Spanish occupancy. Reaching the Golden Gate, his eye meets green mountains, falling into the Pacific Ocean, smiling bays, long stretches of white sand dunes.

Continuing along the great highway, he finds himself in groves of Redwood trees, which have seen the procession of the ages, mountains covered with snow throughout the year, soft rolling meadows, acres of well-tilled, highly productive agricultural land, and beautiful national forest reserves where deer and a great variety of wild animal life may be observed at close quarters.

One of the outstanding principles of the Boy Scout movement is to teach the boy consideration for every living creature. In his Scout Oath and Law he promises not to needlessly kill or harm any animal. Hunting with a gun, for hunting's sake, is not encouraged or even permitted. The boy is, however, stimulated to study wild life and to bring back a photographic record of his observations. The Merit Badges for photography and stalking require such a photographic record, and as high standards are maintained the boy cannot help gaining an intimate knowledge of the animals whose life and habits he portrays.

The San Francisco District Council of the Boy Scouts owns a 240 acre tract of wild woodland in the low Coast range, some eighty-five miles from San Francisco. More than one thousand boys spend on an average of two weeks in close contact with nature in these beautiful surroundings. They are encouraged to bring cameras along, and exceptionally fine records of the Camp, its environments and daily life are produced through these means.

This love of nature "carries over" into the boy's daily life, it opens his eyes to what is around him and it teaches him to use discrimination and painstaking care in obtaining the best results with his camera.

Scouting in California lasts from the first day of the year until the last; through his close association with mountain air, sea breeze, and eternal sun, the boy cannot help but develop a clear eye and the prerequisites for a successful manhood: a sound soul in a sound body.

The Boy of the Nation

Presuming that we take the average boy, with a home and parents, and the theory of original sin is exploded. He is clean and honest by instinct. Vice and sophistication come to him with living. It is the duty of the Nation to provide ways and means for training his hands to useful work and his mind to discrimination. —S. B.

Law For the Photographer

By M. L. Hayward.

Holding the Surety Company

"The bookkeeper ain't showed up this morning," the office boy reported.

"He went fishing Friday and'll be on hand tomorrow morning," the photographer averred.

Tomorrow morning arrived, but no bookkeeper, and no tidings thereof or therefrom, the auditor went over his books and found a shortage of $10,000.

"Luckily, I've got a $15,000 fidelity bond from the Midland Surety Company," the photographer stated.

"Better look it over, and see that everything's in order," the auditor suggested.

The photographer dug up the policy, and glanced over it.

"Looks all right," he said.

"There's generally a clause in those policies that if the premium is not paid in 60 days the policy becomes void."

"Yes, it's clause 17 of this policy," the photographer agreed.

"Is your premium paid?"

"It's not, and the 60 days expired several weeks ago," the photographer admitted.

"Well, I'm an auditor, not an insurance lawyer, but I'd suggest that you send the company a check for the premium, get them to accept it, and take your chances on the policy," the auditor proposed.

The photographer acted on this advice, and the United States Circuit Court of Appeals in a recent case reported in 293 Federal Reporter, 377, ruled in his favor.

"Receipt of the premium after the due date would be such a waiver of the time of payment as to bind the company for the breaches occurring prior to such receipt," said the Court.

The Uncountersigned Check

"I'm going into the photography business, with X and Y, and we're going to incorporate the Popular Photography Company," the photographer explained. "I'm putting $2,000 into the Company. I want to deposit it in your bank, in the name of the company, to be drawn out on checks signed by X or Y, and countersigned by me."

"We'll be glad to accommodate you," the bank cashier agreed, the deposit was made, the proposed company was never formed—and the money was all paid out on checks, none of which were countersigned by the photographer.

Whereupon the photographer sued the bank in the Michigan Courts.

"You have no case, as you were doing business under an assumed name, contrary to the laws of Michigan," the cashier contended.

"It's true that I told you I was going into a proposed company, but the contract I made with you in my own name," the photographer retorted, and the Michigan Supreme Court, in a case reported in 187 N. W. 535, ruled in his favor.

"The bank also contended that the photographer cannot recover because he was doing business under an assumed name within the meaning of the law. A complete answer to this contention will be found in the facts. The photographer made a contract with the bank for the deposit of his own funds in the bank, to be withdrawn only on certain conditions. The statute did not prohibit him from contracting in his own name. This he did. The contract with the bank was the contract of the photographer, not the contract of the Company. The money deposited was the money of the photographer, not the money of the Company. Under the contract it did not become the money of the company upon the deposit being made, and not until a corporation by that name was organized (which was never done), and then it was to be withdrawn only upon the agreed conditions. The contract here, being the contract of the photographer in his own name, was not inhibited by the statute," was the reasoning of the Court.

Weather

By James Courtney Challiss.

Across the rill hang draperies of rain,
To hide its water-scars and pain
As with the whelming flood it vies.

A cloud of dust hangs o'er the parching plain,
To hide its suffering and pain
As in Drouth's with'ring grip it dies.

Today my heart's the water-flooded rill;
Tomorrow but the famished desert sands.
And there is only One who understands!

Geneva

By H. D'Arcy Power, M.D., F.R.P.S.
Illustrated by the Author.

Just two thousand years ago Julius Caesar stood on the predecessor of the bridge on which I am resting and decided that it was unnecessary to provide his enemies with a means of transit. Away with it! The Rhone rushed under the pier then as now, carrying the surplus of a lake combines the expanse Bay of San Francisco with the wonderful beauty of Tahoe. Nowhere, except in California, not even under Italian skies, have I seen that pure transparent blue, that merely to drink in as color is joy and peace. Geneva was already Geneva as it is today, its name and origin went back to the unknown, when the prehistoric lake dwellers erected their pile-supported homes in its shallows, and left their foundations for our study. It was already the centre of northwestern Europe, for the four great arteries of trade, that heed not war and animosities, crossed the Rhone at its debouchement. For fifty miles north the lake, one thousand feet deep, was a barrier that the mountains continued; to the south the wildly rushing river was no less a hindrance, but here in Geneva nature had provided a portal and placed above it an isolated hill, for man to make a fortress. Caesar might destroy for his day, but fate passes over despots, great or little, Caesars or Mussolinis, and the bridge came back to carry the tide of Roman civilization and to unite Italy, France and Germany, and so it remains. Geneva is a wonderful place. It is so modern and yet so old. To stand in the public gardens that lie on the east side of the lake and look across the end to the opposite shore with its splendid hotels and mansions, reminiscent of modern Paris, to see everywhere great public buildings, banks, colleges, the university, the splendid opera house, endless schools and institutions, is to feel oneself in the center of modernity; but take a few steps around the corner and behold deep dark passage ways, narrow streets

where the medieval skyscrapers of nine and ten stories shut out the light, and iron-barred windows and gateways tell of the time when each stood ready to defend his own, and the policeman was unthought of. How much there is of the old city left is only apparent when you live here and have a love for it. Switzerland is officially trilingual—German, French and Italian—but so far as this city is concerned, the language of the street is French and American, but of the thousands from the States who flock in and out, only a few are met with in the old city on the hill, where bits of Roman walls and the still existing scarred battlements of the Middle Ages tell the story of strife and the fierce struggle for liberty. When I first strolled round Geneva I fondly imagined I had struck a photographic paradise, but first impressions are often like the beautiful looking negative that is all right until you print from it. The new town with its color, and avenues of trees, and big buildings looks very enchanting, but the best of modern structures fail to make pictures, and color in photography is still to come. But what about the old city! Well, it teaches you the limitations of photography under normal conditions with the usual apparatus of the traveler. These interesting bits that catch the eye are conglomerates which only the pencil can disintegrate. Thirteenth century, seventeenth, nineteenth jostle and mingle pleasantly enough in dirt and color, but lose all brotherly affection in the eye of the lens. Possibly when I have got through the winter here and the omnipresent tourist has given me room to take time exposures, I may find something the picture postcards have not registered. Let me say of the latter that they have done well by Geneva, but houses of many stories in streets you can span, with busy crowds and death-scattering motors are disconcerting elements that call for the expertness of the film-man.

The old city is full of surprises; everything has happened in it. In that quiet little chapel John Knox forgot Mary Queen of Scots and home politics, to preach to emigrant Puritans, and in the neighboring Cathedral of St. Peter's Calvin mixed religion and politics to make Geneva a theocracy that roasted Servetus for being more reformed than himself. Anent of these worthies, I heard the following anecdote: The city has not long ago put up a detestable ultra-modern monument to them, the exploitation of which is a standby to the guides and tourist agencies. The figures are strung along a bare wall from which they have all the appearance of being pendant. Stopping in front of them the Professor-at-large who conducts the weary but enthusiastic Anglo-Saxon herd broke forth: "Here is the noble tribute paid by our city to the great leaders of the Reformation. Here are the men of all countries who crowned it. Look at their faces!" "I see not Luther," came an enquiring Teutonic voice. "Oh, Luther, he was only half a reformer." "Well, what about Wycliffe?" shouted an indignant Englishman. "Why, he was before the Reformation, we did not know him. But look at the god-like face of Calvin, the benignant lines of Farel, the noble features of Knox, immortalized in stone and hung on the

walls of the city they blessed." "Say!" broke in a familiar voice, "What did that monument cost?" Quite pat the sum was mentioned. "Well, judging by their faces and seeing that you hung them at last, I guess the money was well spent all right."

But to return to the old town. As I stated it is very old. From a city of the Helvetii it became a Roman military post, then a Roman city, but always too near these bothering German tribes that objected to bad coinage and taxes, and thought fighting much greater fun than paying. So Geneva got a Roman wall of the good substantial kind, and much of it is here today. Of course the bridge came back, because men must trade every day even if they fight once a month. Also through the Middle Ages the town stayed perched on its high hill and within its high walls, where through the long centuries of those "good old times" it was a matter of wisdom to keep within; which they did. Now if a city can't grow **out** it grows **up,** and thus Geneva acquired the sky-scraper habit. Up they went, storey above storey, eight, nine, ten, eleven, and elevators not even dreamed of. Packed in long rows along narrow streets over which the top storeys projected, Geneva was not an ideal town to invade when artillery was unknown.

Its situation at the junction of the great cross roads not only gave it military importance, but forced it into commercial prominence. It was the great market and exchange centre from north and south, east and west. It was one continual fair where the shops were the open street. As the climate of Switzerland is not that of California, and rain spoils produce, they hit on the ingenious plan of advancing the upper part of their very tall houses over the street, which thus became partly enclosed. The projecting upper story was supported by uprights from the ground. These projecting balconies were finally removed, because it was found that the descent of wine jars, babies, and Swiss cheeses from a height of seven stories was harmful to passersby, but it was not done without protest, that involves an interesting story.

(To be Continued)

The Value of Travel

Seeing strange peoples and conforming to different customs is broadening and chastening. Studying their thoughts is educational. To us photographers, the intensified observation of foreign beauty stimulates to creative effort, sometimes to achievement. The Alps in one's back yard would cease to inspire in a year. That is why Americans ride through the Rockies reading a magazine or sleeping and travel over seas to see other peoples' hills. —S. B.

Transforming Photographs Into Line, Mass or Relief Pictures for Professionals

By Dr. Erwin Quedenfeldt,
Translated by Dr. Ingo Hackh.

Before describing new technical processes by which ordinary photographs may be transformed into pictures with line, mass, or relief effects, it seems best to discuss some of the current ideas on art held by many photographers and again and again brought forward in critiques and reviews. Their conception is that nature should be the esthetic example which the artistic photographer must copy in all its detail. Nature, herself, contains already the pictorialness which the eye of the true artist-photographer simply finds and records with his camera. Yes, Fritz Matthies-Masuren goes even so far as to speak of a "picturesque-decorative" effect of nature brought out by camera and photo-chemical reactions. To nature are ascribed esthetic properties and the art in photography becomes simply the selection and reproduction of picturesquely arranged natural objects with all their details.

This "realistic" conception of "art" misunderstands two different and opposed points of view and considers them as one; the realistic perception which lives and feels in nature and the decorative impression which departs and abstracts from nature. One is the materialistic view, the other the spiritual conception. In addition to confusing these two opposed ideas we cannot ascribe to nature esthetic properties, for all esthetic values are a product and result of human life only and can thus not be found in inanimate matter. The history of art shows that at different periods in different arts the forms of nature have been expressed in different aspects of "beauty," and, as the idea of beauty changed during the several epochs of civilizations, it is evident that the esthetic values of beauty are formed in the soul of man and are not fixed and existent in nature.

Nature is entirely neutral—it grows, blossoms, and changes according to eternal law, and all joys and sorrows which we see in nature comes from within. How much misfortune could be erased from life if we would realize that nearly all harm in our world is done by Man to Man? To nature we cannot ascribe any intentional work and likewise no esthetic effect which can be caught by camera and chemical process. Such a conception was only possible at a time of extreme naturalistic realism during a period of intense materialism.

It is interesting to trace the artistic tendencies from primitive Man to his civilized brother and find how slight have been the effects of materials and technique on the esthetic conceptions of Man. For a new technique or a new material never introduced a new conception, but merely enabled Man to express this conception in a new way. Artistic conception is thus a result of the period in which we live and accordingly changes with the

times. We see differently in different times, and as photography is a process adapted to the eyes of man, our picture will undergo the same changes which the human soul undergoes. Thus an absolutely fixed, immovable and permanent form of photography does not exist. Man may become tired of the purely mechanical process and its extreme realistic-materialistic effects.

A line-drawing or line-picture is the simplest form of abstraction—we may term it the first dimension. If we add the surface to this line-drawing by filling in, we have the second dimension, a mass-picture, in which the lines become a contour. In both dimensions we are still in the abstract. The third dimension is reached when we add shadows and nuances which give us the conception of depths and space; a relief-picture, or cameo, or plastic picture which gradually, by addition of more and more details, becomes the naturalistic photograph. Is it possible to have a fourth dimension in photography? Certainly! if we add the conception of motion—that is time. This is achieved in the moving picture with its realistic effect, especially if colors are added. The inventor of photography, Louis Jacque Daguerre, has in an ingenious way produced motion in his "diorams" by painting with transparent colors. In full daylight his landscapes showed daylight, while by gradual dampening of the illumination the underlying colors gave the effect of evening and night landscapes. We have even reached the fifth dimension in the speaking and musical films and surely arrived at the climax of imitating nature in our mechanical and materialistic age. One dimension further, perhaps by adding the function of consciousness, will produce the homunculus!

However, not to approach nature, but—to dismaterialize and abstract it. What processes can be used in this spiritualization? If we take a negative and place upon it the corresponding diapositive, emulsion to emulsion, so that every part is covered, and if now we displace them but slightly, we produce a line drawing. Several periodicals have lately mentioned this process. However, in 1909, when I first used this method it was new and original, and I brought it before the public in my lectures in Amsterdam and The Hague during 1912 and 1913. My line-pictures were at first considered as hand drawings, and I shall give in the following a complete description of the mechanical methods.

The principle of slightly displacing a negative and its corresponding diapositive appears very simple, yet in practical execution it can be utilized in a number of more complicated cases in which we are able to produce light as well as dark lines, light or dark contours of surfaces, and finally plastic relief or cameo pictures. We have the three possibilities:

1. The negative and diapositive have the same density.
2. The negative is denser than the diapositive.
3. The negative is less dense than the diapositive.

(To be Continued)

Amateur Movies Assuming Important Role in Family Life

By Thurlow Weed Barnes

Everyone has a hobby and everyone is always searching for a new one. Home movies is the latest which bids fair to outshine all others for the simple reason that taking one's own movies is a fascinating pastime from which can be derived such lasting satisfaction.

Considering the enjoyment to be had from preserving and reviewing the vivid impressions of all family events, the amateur movie camera as well as the simple equipment for projecting the pictures in the home is anything but expensive.

Anyone can take home movies and this fact is sinking into the comprehension of the average man on the street more and more, making him feel that he is hopelessly out of date if he has not this simple equipment which has come to provide such an important method of entertainment in the home.

It has only been a little more than a year since the first really portable and simplified amateur outfits have been on the market, yet thousands are getting a new thrill out of this novel sport. Every conceivable kind of a subject has been filmed with children easily commanding first place. Vacation, travel and sport pictures are about tied for second place.

Movies have been successfully taken with the handy amateur camera from moving trains, ferryboats, yachts, aeroplanes, automobiles and from other unusual locations which would cause the still snapshooter to think twice.

Action and speed is the cry of the day and action is what the amateur movie camera was built for. Close-ups or long-shots follow each other in rapid succession continually building up personally made film libraries for lasting enjoyment.

Thousands are now seeing themselves walking, running, dancing, riding, talking, playing tennis and golf, swimming, and doing the hundred and one various other things that go to make up their daily life. Weddings offer ideal shots and duplicates are often sent to all the bridesmaids and ushers so that the happy event can always be recalled to its minutest detail.

As a means of communicating movement, action and personality, home movies provide an entirely new medium. We write letters to our friends of what we have been doing. But how vastly more real and convincing would be the mailing of a little moving picture which would transmit for their eyes to see the nearest thing to being actually with us.

In the field of sports the portable movie camera has proven its versatility. Football coaches have been quick to recognize the value of the motion picture as an accurate method of pointing out faults to individual players. Better rhythm and form can be secured by a crew when the

movie shows wherein the trouble lies. One's tennis game can also be improved if a movie analysis is studied. Likewise corrective measures can be taken by golf players when they are able to recognize the shortcomings of their stance, swing and follow through.

Primarily the reason for the great appeal of amateur movies is the fact that they can be pictures of the people in the audience. No special action is even necessary for people to look at pictures over and over again if they are of themselves. There may be a psychological reason for this, or it may be just the fact that everyone is just a little bit egotistical.

This rapid rise of amateur cinematography has brought about the formation of an Amateur Cinema League which is destined to fill in the home movie field the same worthy aim that the Amateur Radio Relay League has accomplished in its sphere. There is no question but that such an organization by providing a common meeting ground for the exchange of ideas and films will stimulate tremendously this new art.

Many prominent men of the country have announced their willingness to support this organization. Will H. Hays, president of the Motion Picture Producers and Distributors of America declares that the possibilities of motion pictures in the amateur field have doubled his enthusiasm and that there are so many phases of pleasure and usefulness in amateur motion picture photography that one has to be careful lest his enthusiasm run away with him.

Aside from the unsolicited support of scores of leaders in American life and thought, amateur movies will grow in popularity because of the simplicity of the equipment necessary to make and project them. At the foundation of this new art is the adoption and recognition of the 16 millimeter safety film as the standard for amateur movies. A foot of this film contains two and one-half times as many individual pictures as professional film and since each must be taken and projected at the same speed an equal amount of amateur film will record two and one-half times as much action as the standard screen size. This naturally calls for a great saving in film as well as money. Another saving which is even greater lies in the fact that the same film which is used in the camera is the one which projects the finished pictures on the screen at home. This is known as the "reversal process of developing and it has been the prime factor in reducing film cost so that amateur movies could be popularized.

To modern science then is owed the gratitude for providing the means for such a pleasure-giving institution as personally made movies.

Think what our fathers would give for a few reels of their childhood, real slices taken from the life of another generation. The amateur movie can obliterate time and keep the present for the future, not dimmed by fading memories but pulsating with the nearest thing to actual life itself, indeed, a "consummation devoutly to be wished."

What Happens to Your Film When You Leave It at the Drug Store?

Sigismund Blumann

You come back Sunday night with four or five rolls of film which represent your day's sport. These are valuable to you as commemorating events, an occasion, persons as individuals or groups that may never assemble again. The day was beautiful and particularly fitted for picture taking, and you were happy. All these are rolled up with the spool of sheet celluloid.

Monday, on your way to work, you leave the lot at the drug store to be developed and one of each, which means a print from each negative. The clerk writes your slip and at the same time inscribes by carbon paper the details on an envelope. The slip is given you to help identify your pictures when you call for them. The envelope is filled with the spools.

At a given hour a young man dashes up to that drug store in an automobile or a light delivery motor bike and gets a canvas sack full of envelopes of film-spools. Having made the rounds he rushes to a large establishment known as a photo finishing plant where the sacks are dumped on large tables generally fenced into bins. Each envelope is entered on slips and

This is the Automatic Focussing Enlarger which saves hours of time and adds much in quality to your enlargements. It costs several hundreds of dollars, and the larger plants have a battery of them.

entries are made to facilitate bookkeeping of the total number from each store.

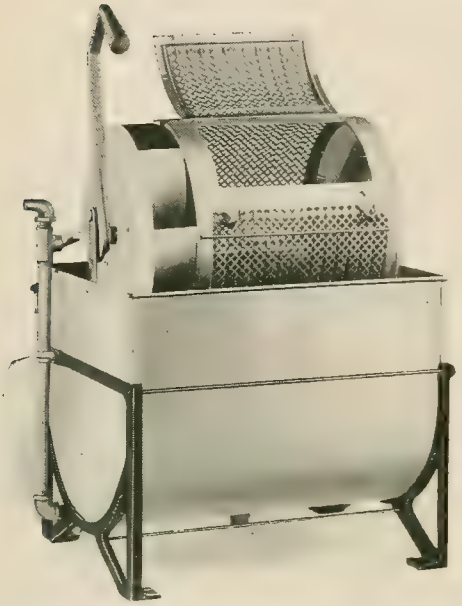
Your roll of film shall now be the unit which we follow through.

It is taken into a dark room, lit by a ruby light, where it is stripped or skinned—that is, the black protecting paper and spool are shucked; the naked film is now clamped at top and bottom and becomes one of many on a rack which is lowered into a great vat or tank of developer. On the handle of each rack is marked the time of immersion and the time at which it is to be taken out.

At the exact time the rack is removed from the developer and put into another tank of clear water, sometimes into a device that sprays water on the films, and is then put into a tank of fixer, or technically speaking hypo. Plenty of time is allowed to clear and thoroughly fix the negatives, which are then put into a vat in which the water enters at the bottom and flows over at the top of a device of some sort which subjects each square inch of the films to the cleansing effect of fresh, circulating water for from fifteen to thirty minutes.

Now comes the drying. The drops are wiped or squeegeed from the surface of your films while still hooked at each end to their clamps. They are now hung in closets so constructed as to have warm air enter at the bottom and exit with the evaporated moisture at the top. This tempera-

This Rapid Printer costs nearly a hundred dollars, and enables a skilful operator to turn out hundreds of prints an hour, by which fact you get your pictures at a price close to what they would cost you if you made them yourself.



Here you see a costly but efficient unit of machinery that does nothing but wash the Hypo out of your prints. It makes a print of today outlast the old-time hand-washed print. A half dozen of these machines represent a respectable investment.

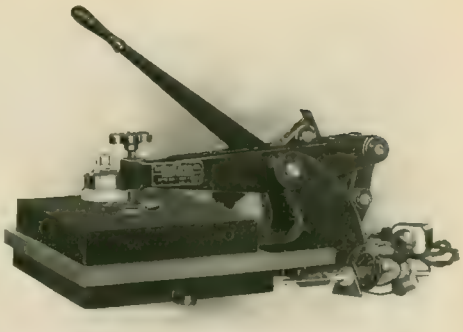
ture must be exactly right. Too cool and the negatives will dry too slowly; too hot and they will warp, cockle, spot, or melt.

When dry the strip is cut up into its component negatives and from the records the printer learns how many prints are wanted from each. Each print calls for quite a number of operations, each requiring accuracy and skill. The paper used must be soft, medium, or contrasty, depending on the density or thinness of the negative. The exposure to light must be just the right length. Each print is then developed just like the film, rinsed, fixed, and thoroughly washed, and finally, dried. If it be glossy its enamelled side is put upon a shiny metal plate and rolled down into contact. This plate is then subjected to heat of a certain degree and when peeled from its enameling surface is as shiny as glass.

You will have to take notice that while your roll of six or ten or twelve exposures, as the case may be, is developed at one time, each print must be put upon the negative, exposed, developed, rinsed, fixed and washed as a series of separate operations. Nor should you overlook the fact that the printing equipment is quite as elaborate and high-priced as the negative finishing apparatus. However, we will assume all is now ready for delivery, or as the trade say, finished.

The negatives and prints are then put into a neat pocket-envelope properly inscribed for ready recognition, and if some of the exposures were wrong a slip on which is printed the proper instruction is inserted. This envelope is rushed to the drug store and on your way home you stop in, pay from fifty cents to a dollar, and go home with a pocketful of joy.

All the foregoing has been achieved in eight hours. If you will imagine just one roll of film and one print going through the operations mentioned you will not be astonished to learn that the cost in man-power,



Paste may keep your print on the mount or it may not, but this dry mounting not only makes print and mount an integral unit, but avoids stains from chemical pastes.

material and skill should be more than five dollars per roll. Only volume and such a profit as enables men to invest in labor-saving and time-saving and money-saving machinery makes it possible to develop your roll of film and make your print for the few cents charged.

When you are told that just one machine, used for drying the prints after they are pressed onto the shiny plates costs several thousands of dollars you will understand that Photo Finishing is not only a highly skilled profession but a business that calls for financing, a manufactory that needs elaborate and expensive machinery.

That the industry may be kept on a stable basis, that it be legitimately conducted, that the intertwining factors may properly co-ordinate for the good of the craft, and mainly that the public may be protected from irresponsible Photo Finishers, inadequately equipped or insufficiently skilled, the people engaged in this business have organized nationally under the name of Master Photo Finishers of America and branch or affiliated locals exist in many cities and towns. The requirements of this trade association are such as to give a greater likelihood of good service and satisfactory work. Not all the firms who are entitled to respect and trust can be said to belong to this body but as the movement grows, more and more of the best plants are joining.

The illustrations shown herewith are not for the exploitation of merchandise, but that the public may gain some adequate idea of what a Photo Finishing Plant is, and what it owns. You now have some notion of what lies between your leaving your roll of film in the morning and your getting it back that same evening.

NOTE.

When this series was projected a great doubt assailed me as to whether the mass of readers should sustain their interest through two or three installments of this subject matter. Also as to whether it might not suggest exploitation. To my surprise every reader who was approached expressed the livest of curiosity. It was a peep behind the scenes to them. So, on this encouragement, I have proceeded.—S. B.

PORTRAIT
Advanced Medallist

AAGE REMFELDT
Oslo, Norway

SECOND AWARD (Bronze Medal): Dr. B. J. Ochsner
THIRD AWARD: Karl Burgersdorfer, Vienna, Austria.
FOURTH AWARD: Victor J. Jiricek.
FIFTH AWARD: William H. Boynton.

There were several Honorable Mentions, but as no provision was made for such classification these shall not be named.

January Competition

ADVANCED PICTORIAL

Harold Alvarez
J. E. Borrenberger
Wm. H. Boynton
Karl Burgersdorfer
Albert Cireck
J. A. Coyne
Maynard J. Develin
I. J. Emanuel
Frank Everson
Henry Gelbmann
Carl A. Gompertz
P. J. Gunnison
John L. Heaton
M. E. Howard
Victor J. Jiricek
B. A. McGrath
L. R. Murray
Bert Newman
Jeremiah Nunan
Dr. B. J. Ochsner
Leonard Purin
August Schernberg Putz
Aage Remfeldt
Mathilda Schoenmacher
K. Shimizu
Miss Dorothea Taverner
Dr. Max Thorek
Horace Tyzack
Miss Millicent Uhr
Miss J. Wahlen
Angus Watter
Harry P. Williams
P. J. Yountz
Louis Yerkes

A PORTRAIT
Silver Medal

WILLARD A. VAN DYKE
Amateur Medallist

January Competition

AMATEUR

Aamold Alanson
Miss R. L. Baird
C. A. Beachey
Miss G. S. M. Brown
E. G. Boutwell
J. J. Casey
Addison P. Center
J. E. Chopp
R. C. Cole
Henry Copeland
Miss Charlotte E. Craig
Victor Cutler
Mrs. R. F. Delepine
L. M. Denton
P. T. Dugan
William Eckman
Henry Erd
C. Frankenberger
Wallace Gerton
F. C. Greissinger
Carlton Groot
V. E. Horton
Miss G. A. Inman
H. F. Itsell
Toole F. Johns
Miss L. Kittredge
Milton Lindsay
G. S. Luckett, M.D.
J. J. Lueders
Miss J. Manahan
E. P. McMurtry
Mrs. J. L. Nathan
Michael Nougali
Henry O. Oliver
J. A. Paradis, Jr.
Miss H. M. Roets

SECOND AWARD: Dr. F. F. Sornberger
THIRD AWARD: Miss H. M. Roets
FOURTH AWARD: J. A. Schmidt
FIFTH AWARD: Addison Phelps Center

An additional award was made to J. A. Paradis, Jr., for a print that showed unusual ingenuity, originality and composition, but was technically so deficient as to exclude it from the five awards.

Richard Rumely
M. J. Schiltman
H. J. Schmidt
J. A. Schmidt
A. L. Schurzler
A. C. Smith
Louis Snelling
Dr. F. F. Sornberger
T. Stittcliffe
H. Terrill
Bert Y. Thomas
M. Y. Thompson
W. A. Van Dyke
Miss A. Voles
F. M. Waumsley
L. A. Williams
H. T. Yamauchi
Y. I. Yamauchi.

Cine Photography

The remarkable popularity of motion picture making is really not so strange when one considers that it has so many elements of appeal. It is new, and novelty is a great potential. It brings the lure of the Movies to any home and enables every aspiring young woman and young man to become her or his own ideal Mary Pickford or Rudy Valentino. It promises the possibility of seeing dear ones as in the life in time to come when they shall no longer be with us in the body.

Commercially, the ground has not even been scratched to furrow for such a crop of profit as shall exceed all anticipations. Men, goods, factories, machinery—all in action, should have a market greater a thousand fold than a mere still view. In a few years every commercial photographer will be completely equipped to make moving pictures.

The first cost is not so much greater than for the best in ordinary cameras and lenses, and the cost of material may be very great or very reasonable in the degree in which the user conserves or wastes.

But let none suppose the charm and the enthusiasm inspired by still photography shall wane. Motion pictures are, let us say, plays, while photography as we have known it, is the painter's art. The theater has not supplanted painting, nor painting the theater. The desire to make pictures will always exist where inspiration exists.

Nor should the trade encourage the waning of enthusiasm for stills. Even the enormous sale of reels of film cannot replace the loss that should be sustained if plates, films, papers, and mounts were renderd obsolete. It shall never be that even the most unbridled movie fan will buy as much in reels as he buys in the above-named commodities.

Portraiture and Pictorial Photography have a place that cannot be filled by anything else. Motion Pictures have come to stay and to supply that for which a niche has long existed. Buy a Motion Picture machine by all means, but do not be tempted to sell your good old camera, or even to put it on the shelf. You will be throwing away your hat because you have a new pair of socks. Get all you can out of photography and seek for more.

But this is not what I really started to say. The thing that impressed me most was the aggressiveness with which dealers, salesmen, jobbers and manufacturers undertook the exploitation of the motion picture end of their business. These men have proven their shrewdness and foresight by the very fact of having survived the vicissitudes of commercial life,

and they are to be presumed as knowing what they are about. My own ideas are put away in the back of my head and I wrote to some of the authorities whose position and mentality I esteemed as best able to set me right. In every case the judgment was that Motion Pictures Have Come to Stay. That was my own deduction from the energy and industry they had shown. Men do not invest largely, devise great and elaborate selling machines, advertise with prodigal liberality, unless they expect returns. And such large returns could only come over a period of years and throughout those years from large buying and selling.

The human deduction follows that a thousand years of progress has been achieved in the few hundred years that elapsed since Benjamin Franklin got his bolt lightning to earth with a kite. George Washington read by candle-light and his letters were carried by riders. In three days he might get word from Mount Vernon to some spot in higher New England. Now no home is complete without electric lights, a telephone, a radio, an automobile in the adjoining garage, and a motion picture projector in the living room from which a beam of light projects to a portable silvered screen Miss Mary's toddling days, dignified Senior Collegiate Tom's less formal period when he faced the little Cine camera with a molasses sandwich in one hand and an apple in the other.

The Telephone and the Radio have absolutely eliminated distance and the Cinema has absolutely eliminated time. Immortality may now be accepted as producable in voice by way of the Talking Machine, and visually through the Motion Picture Machine.

No wonder the trade is excited and the world rushes to the buying. It is the insatiable desire of humanity in a progressive area for new things and for the consciousness of keeping abreast of the times. Miracles surpassing the biblical beating of water from a rock, the Greek Oracles, the mysteries of the Temples, and the magic of the Arabian Nights are to be had at a reasonable price in the open market. Who can resist? How can one resist? Why should one resist? The answer is that few try to resist.

CINEMA

In days of old, when Hellas still was great
Betimes the golden apple was the thing of choice
Whereon hung lives and deaths, and nation's fate,
The Oracles made images of stone give voice
To prophecy, and conjured pictures out of very air.
What magic of those days, what miracles then seen
Are half as marvelous, in any way compare
With living scenes a child can throw today upon a screen.

Comparative Specifications of Cine Cameras Adapted to Amateur Use

By H. Syril Dusenbery.

The ever-widening field of Amateur Motion Picture photography has caused many camera manufacturers to place on the market special models for this type of work. Hardly a month passes when we do not read of another model camera appearing on the market. Certain advantages are claimed by each manufacturer for their particular equipment, and any one interested in the purchase of new apparatus in this fascinating branch of photography will do well to look over the field and study carefully before deciding on the type of camera to purchase.

The first thing to decide is, of course, the size of the film to be used. Standard professional film, known as 35 mm. film, has a number of advantages that cannot be denied to it, but against these advantages, the expense of operation must be considered. To anyone who can afford to pay some seven or eight dollars per minute of screen showing time, the standard 35 mm. film camera is undoubtedly the best. To most amateurs, the cost of this film is prohibitive, and so they turn their attention to the next size film, which is the 16 mm. Eastman Cine Film. The cost of this film being a little less than a dollar and a half per minute. Then again there is the Pathex film, still smaller and even less expensive per screen minute. With the exception of this last named film, which is used by the Pathex Camera exclusively, there is a wide range of cameras to choose from at varying prices suited to the amateur pocket book. In the table that follows, an attempt has been made to classify the specifications of the more popular cameras so that their size, weight, lens equipment, price, etc., can be more readily compared.

No claim is made for the completeness of this table, and it is not altogether improbable that between the time that this article is prepared and the time that it appears in print that several new model cameras will have appeared on the market. The data in this table has been compiled from the data furnished by the manufacturers themselves, and is believed to be accurate.

The prices shown in this table are the present retail prices prevailing in the United States. They are included for comparison only, and the prospective purchaser should inquire from his dealer as to the correct price before making his final decision.

NAME OF CAMERA	SIZE OF FILM USED	LENS USUALLY SUPPLIED	LENS MOUNTING	OVERALL SIZE CAMERA ONLY	WEIGHT OF CAMERA ONLY	REGULAR FILM CAPACITY	ANGULAR SHUTTER OPENING	MOTIVE POWER	LIST PRICE IN U.S.A.
New York Institute Standard Camera	35 mm.	F. 5	Focusing	6½x7½x7¾	16 lbs.	200 ft.	180°	Hand	$100.00
Sept	35 mm.	F. 3.5	Focusing	3 x4x 5	4 lbs.	17 ft.	180°	Spring	$100.00
Universal	35 mm.	F. 3.5	Focusing	4¾x11 x13	21 lbs.	200 ft.	180° Adjustable	Hand	$525.00
I. C. A.	35 mm.	F. 3.5	Focusing	4½x2½x6	2¼ lbs.	50 ft.		Hand	$125.00
I. C. A. Automatic	35 mm.	F. 3.5	Focusing	5⅛x2½x6	4 lbs.	50 ft.		Spring	$150.00
Eymo	35 mm.	F. 2.5	Focusing	4½x6 x8	7 lbs.	100 ft.	170°	Spring	$357.00
De Vry	35 mm.	F. 3.5	Focusing	8½x6½x4¾	9 lbs.	100 ft.		Spring	$150.00
Filmo	16 mm.	F. 3.5	Fixed	3 x6 x8	4½ lbs.	100 ft.	216°	Spring	$180.00
Cine Kodak, Model A	16 mm.	F. 3.5	Focusing	8 x4⅝x8⅝	7¼ lbs.	100 ft.	210°	Hand	$125.00
Cine Kodak, Model B	16 mm.	F. 6.5	Fixed	8 13/16x5 9/16x3 1/16	5 lbs.	100 ft.	210°	Spring	$ 70.00
Victor	16 mm.	F. 3.5	Fixed	3 x6 x8	5 lbs.	100 ft.	210°	Hand	$ 65.00
Pathex	9 mm.	F. 3.5	Fixed	4 x4½x2	1¼ lbs.	25 ft.	180°	Hand	$ 25.00

Association News

Published under the authority of the Board of the P. A. of A. under arrangement with the publishers of Abel's Photographic Weekly, Bulletin of Photography and CAMERA CRAFT.

L. C. VINSON, General Secretary,
2258 Euclid Avenue, Cleveland, Ohio.

L. C. VINSON

This is your able General Secretary. The eyes show shrewdness, the jaw aggressiveness and determination. His activities are shown in every department of the P. A. of A.

Alva Townsend Is Talking To You

I am not unmindful of the responsibility the National Association has handed me, when I was elected to the Presidency for the coming year. Photography is a noble profession, one which we should be proud of. It affords an avenue of endeavor which not only develops the esthetic and artistic nature of the individual, but offers an opportunity for business development with a competency as its reward. A composite profession of artist, manufacturer and business man, which calls for more versatility than most vocations.

The Photographers' Association of America has always stood four-square for the development of these distinct qualifications. What it needs most is the support of every photographer in the country to enlarge its usefulness and develop a service that will mean more than a mere annual convention.

The Photographers' Association of America is on the eve of a new day of activity, in which every photographer in the land will be asked to cooperate. National advertising is assured. Photographer, manufacturer, and dealer will join hands in a supreme effort to make this a reality. About $6000 was pledged in twenty minutes at our annual banquet in Chicago last month. This fund to be used in securing pledges from the manufacturers and photographers, covering a three year campaign.

Photography has a unique appeal, and it is our job as a national organization to crystalize sentiment into action and double the output of our product. National advertising is the solution. This is but one of a number of constructive activities that we hope to carry to a successful beginning during the coming year, all of which will mean greater business prosperity and the turning of every photographer to the National Association for leadership.

We need a hundred percent allegiance from the Photographers in the United States in this, the most important undertaking in our history.

Mr. L. C. Vinson, of Cleveland, Ohio, with headquarters at 2258 Euclid Ave., has been engaged as Secretary of the Photographers' Association of America. He is a man of wide experience and has definite ideas along constructive association building.

The National Association has no alibi for its existence if it fails in leadership.

In accepting the Presidency for the coming year, it is with a full knowledge of the responsibility that comes with the honor.

Your board will appreciate constructive suggestions and will give intelligent consideration to anything offered that will make the Photographers' Association of America a greater medium of service to all.

And John R. Snow Says:

As Treasurer of the P. A. of A. I am vitally interested in having a good balance to our credit. Bankers have great respect for concerns that maintain a good account. Let us all have a personal interest in our bank balance. The Treasurer's books will be open to the membership at all times, and your interest is solicited.

I am greatly interested in every photographer, and I want you all to be interested in me as your treasurer.

A year round program is in the making, and we hope to give you something worth while after the January board meeting.

Your constructive suggestions are always welcome. If we are to become really great as an Association, we must forget the little things that are really meant to hurt the other fellow. This does no one any good, and only makes the person suggesting them look small.

The P. A. of A. is international. Let us plan and work accordingly. Let us all be interested in what we can do in a big way for our Association, then in turn the Association will accomplish big things for us all.

Write me personally; we can really do big things this coming year. The future is our stamping ground and our hope for success.

Kindest regards to all.

A Million for Advertising

A million dollars will be spent during the next four years on a campaign to advertise the work of the professional photographers. This is the program that was adopted Saturday, November 13th, by the advertising committee of the Photographers' Association of America at the Hotel Statler, Cleveland, Ohio.

The aim of this advertising campaign, according to George Harris of Washington, chairman of this committee will be:

1 To lead the general public to a better appreciation of the fine art of the profession of photography.

2 . . . and to cause a great increase in the use of portrait and commercial photography.

3 . . . and to educate the photographers of this country to follow better and more aggressive merchandising practices.

Back Row, standing: G. A. Cramer, F. C. Medick, L. C. Vinson, Clarence Stearns, H. M. Fowler; Front row, seated: Z. T. Briggs, C. D. Kaufmann, L. B. Jones, G. W. Harris, A. C. Townsend.

Mr. Fred Millis of the Millis Advertising Company of Indianapolis, Indiana, has been employed to act as advertising counsel of the committee in the development of this four year campaign. Mr. C. J. Pettinger, also of Indianapolis, has been employed to act as campaign manager.

Work is being started immediately on the plans and copy for this campaign. It is expected that the actual solicitation of funds will start immediately after the annual meeting of the Board of Directors of the Photographers' Association of America in the middle of January.

At the same time plans were developed for an aggressive campaign which is expected will very largely increase the membership of the association.

The Millis Advertising Co. have developed and are handling the national advertising campaigns for the Society of American Florists, The National Jewelers Publicity Association, and American Bottlers of Carbonated Beverages.

The members of the national advertising committee who were present at Cleveland, and who will have charge of this campaign are:

George W. Harris, Chairman, Harris & Ewing, Washington, D. C.

Clarence Stearns, Rochester, N. Y.

L. B. Jones, Advertising Manager of the Eastman Kodak Co., Rochester, N. Y.

Harry M. Fowler, Fowler & Slater Co., Cleveland, Ohio.

Charles Kaufmann, Kaufmann & Fabry, Chicago, Illinois.

F. C. Medick, Medick Barrows Company, Columbus, Ohio.

G. A. Cramer, G. Cramer Dry Plate Co., St. Louis, Mo.

Z. T. Briggs, Kansas City, Mo.

Alva C. Townsend, President of the P. A. of A., Lincoln, Nebr.

L. C. Vinson, General Secretary of the P. A. of A., Cleveland, Ohio.

One of the most interesting features of this meeting was the absolute unanimity and enthusiasm by which this program was adopted. Every member was enthusiastic and in complete accord with the plan. Complete details will be given out at the annual meeting of the Board of Directors of the Photographers' Association of America the second Monday in January.

Master Photo Finishers *of* America

Harry S. Kidwell, President ..... 217 N. Wells St., Chicago, Ill.
Albert E. Block, Vice-President ..... 27 Von Hillern St., Dorchester, Mass.
Wm. J. Meuer, Treasurer ..... 212 State St., Madison, Wis.
Guy A. Bingham, Executive Manager ..... Box 1020, Rockford, Ill.

Territorial Vice-Presidents

South-Western States: W. F. Honnen ..... 1240 S. Main St., Los Angeles, Calif.
North-Western States: C. M. Coffey ..... 284 N. Commercial, Salem, Ore.
Mid-Western States: Chas. W. Lynn ..... 3917 Orleans Ave., Sioux City, Iowa
North-Central States: John H. Seamans ..... 7052 Jeffery Ave., Chicago, Ill.
Central States: E. L. Hurlburt ..... 315 St. Louis St., Springfield, Mo.
South-Central States: J. A. Hammond ..... Box 650, Meridian, Miss.
South-Eastern States: Elon C. Robison ..... 105 Third St., N., St. Petersburg, Fla.
Great Lakes States: C. P. Phillips ..... 6930 Gratiot Ave., Detroit, Mich.
Dominion of Canada: W. A. Taylor ..... 274 Carlton St., Winnipeg, Man., Can.
Central Coast States: Wm. H. Eichner ..... 1210 "G" St., N.W., Washington, D.C.
New Jersey—New York City: J. G. Taylor ..... 24 E. 23rd St., New York City
New England States: H. K. Atkins ..... Middleboro, Mass.
Mid-Eastern States: M. J. Koch ..... 535 Penn Ave., Pittsburgh, Penna.

THE BOSTON CONVENTION

It was a great party—as advertised and expected. Being the first Eastern Convention of this husky and swift-moving three-year-old national association of the photo finishing branch of the photographic industry, prophecies as to the attendance at a Convention held at one extreme end of the country had to be more or less of a guess. But to those who have followed the swift progress of Master Photo Finishers, who realized the spirit of the membership, who studied the program of Convention publicity and to those who knew how much faith the Finishers at large put in the ability of the New England members to entertain elegantly as hosts—the fact that the recent Boston Convention could hardly fail to turn out as any but the biggest thing in Master Photo Finishing history was a foregone conclusion.

The attendance at Boston of those who registered (other than manufacturers'

representatives) was approximately 27% greater than last year at Detroit, and eliminating some twenty pretty employees who were registered in at last year's Convention for help at the social session—this year's attendance showed an increase of 38 per cent — which, even considering an increase of over 25% in association membership in 1926 is to be considered a wonderful showing. And the "gang," as Master Finishers prefer to be called, took every possible advantage of arrangements for entertainment, and the liberal education given in the Convention sessions and the exhibit of materials and appliances.

First, the Manufacturers and Dealers Exhibit was an education in materials, but more particularly in appliances, with three or four new items pointing quite positively to a present and a still greater cut in labor overhead. We refer to more efficient dryers for glossy prints, an appliance which allows one developer to properly handle three times as many prints in development as before, and especially a new automatic timing printer. This latter has wonderful advantages in quickening operation and eliminating careless or faulty print exposure and the developing of the idea together with an efficient method of making negatives in strip form as to proper paper and exposure by an experienced printer, will allow the use of untrained help in printing and to produce even better average quality and the employment of only about one-fourth the number of trained printers and the necessity of carrying extra printing help over slack seasons. This Boston display of materials and appliances was at least twice as representative as at any previous Convention.

Then—the entertainment. First, some fifty-five western Master Finishers added much to the profit and pleasure of attending the Convention by joining the special Chicago rail party for a stop-over at Niagara Falls and at Rochester, N. Y where three of the country's largest photo manufacturing plants were visited. The Greater New York boys chartered three special parlor cars and came to Boston almost to the last man. The experience of these parties shows that much pleasure can be added to the business of going and coming by joining in groups for special cars en route.

And the special entertainment provided for every spare minute made most attendants think of the Convention as a party, instead of the hard grind of usual Convention sessions without the dessert attached. On two mornings were furnished motor coaches for tours about Boston, the first being through Old and New Boston as a sight-seeing expedition, and Boston is a treat in this respect. The other was for a tour of Boston's modern Finishing Plants on the morning of the third day. The Annual Banquet the first evening was a gay affair, as only a group of young Finishers who all seem to know one another could stage. The music from the ten piece orchestra was specially good, and the entertainers knew how to match the spirit of the crowd—that is, the bald-headed men were much picked on. A Charleston contest and the rivalry of sectional groups with their Division and State songs added much to the spirit of the occasion, as did Chairman Dave Monosson and assistant Johnnie Alves because of their enthusiasm and happiness in general. No one left the Copley-Plaza looking for a good time. Thursday was given over to the Association dance, which proved to be simply an extension of the previous evening's frolic, with more entertainers and the business of having a good time among those who in a few years have come to know each other as members of a big and pleasant family. While few attend their national Conventions just for the entertainment, yet this feature when properly handled engenders a spirit of friendship and goodwill which makes for success in a cooperative movement—and in this respect the Boston entertainment served its purpose well, indeed. Here's our hats off to the real hosts.

And the Convention program. It was not a perfect program in every respect, but program is not everything in an Association which is dedicated to real work for beneficial results. The spirit of the crowd, however, allowed them to sit through sessions spoiled by faulty amplification of the audio system and a pro-

gram of work which because of our many activities over-crowds a three-day Convention. At that, with patience and attention the entire proceedings could be heard and little was cut from the program as planned. The Convention opened with the usual "horse-play," only more horses than usual. Bigger and better horses seemed to be the idea. Wisconsin paraded the room singing "On Wisconsins," New York blew their whistles and rattled their canes, staid New England sang a sentimental ditty dedicated to the soul and honor of New England Master Finishers—plus a yell of three. Los Angeles put over a "coup," bidding for the 1927 Convention, when Uncle Bill Honnen's proteges appeared from nowhere and sang to the wonder of California and its Prunes, Lemons and Nuts, as Bill afterwards explained.

The three outside speakers on general business topics gave the delegates a post-graduate course in business and organization principles and council. However, it must be admitted that the majority later expressed themselves as more intently interested in discussions covering more particularly our own business ethics, organization, shop and sales problems. Three of the most appreciated talks were on the last day's program instead of the first at the head of the list. Moss Plunkett, of the Roanoke Photo Finishing Co., showed plain enough that he hasn't a peer on the subject of benefits to be derived from group thinking and action for an industry such as ours, Billy Meuer's talk on methods in retail sales kept the audience at attention in spite of the noise of packing in the Manufacturers' Exhibit off the rear of the auditorium. And Elmer Brunner made our production problems look like one endless belt controlled by one operator and thirty buttons. Mike Koch of Pittsburgh on profits and where to look for them interested the Convention for twenty minutes, and Raup of Wilkensburg cinched the crown as the Association wit. Raup's work was full of the humor which is so easy to bring forth when we paint the average Photo Finisher in his true colors and then take a good look at him. In fact, the entire program was A-1, but the time all too short. Next year, it was voted to extend the Convention period to four days.

As for Association Organization work, much of the heavy part of the program was thrashed out in all day sessions of the Committees on the day and evening prior to Convention opening, plus several long, interesting and valuable sessions of the Board. The changes voted in our constitution were so well supported and worked out that only slight discussion was necessary to get practically a unanimous vote in their favor. Some of the changes provide for honorary memberships, legalized the meeting of certain Divisions in conjunction with organizations representing other branches of the industry—under conditions protecting our identity and fair representation, provisions to make requirements for membership more rigid and investigation of qualifications more thorough, a provision making all future constitutional revision, if necessary, have to be passed upon finally by the entire membership by mail, election of officers by Division roll-call on basis of membership instead of by Convention majority, the addition of a National Vice-President and the territorial Vice-Presidents to be known as such, Division for some cities of less than a million population, addition to the Code of Ethics discouraging Cigar and Confectionery agencies, methods of Divisional assessment of special assessments requiring vote of entire Division membership by mail, and a few others of small moment except to make the present Constitution read correctly.

One very impressive part of the first day's session was a recitation of the year's work by President K i d w e l l, using display b o a r d s showing the different items created during the year for the purpose of promoting our name and emblem, for the help of Divisions and members in organization extension and the many items of sales advertising created and distributed on a cost plus basis. When the entire year's program, as shown on the display cards measuring some 26"x 30" were hung on a rack at the back of the platform, they nearly covered that end of the room. Ten cards wide and three high. Two very important items

of progress were shown—one showing an increase in 1926 of more than 25% in membership and the extension of organized work by the creation of ten new Divisions. The other was the Treasurer's report showing an Association income of nearly $40,000 in 1926 and the turning of a 1925 deficit to a small surplus during the year, in spite of the many special items created and distributed.

But, above all, the most appreciated item at Boston was the "spirit of the gang." The very evident pride of every Master Photo Finisher of his own association and its record, the ever-increasing pleasure with which all of us meet as we come together year after year. And the way we are becoming schooled at accomplishing a great deal in Committee and Board meetings. The fact that year by year we are working out our trade difficulties and coming to think more and more alike on most major problems. The fact that we find among competitive Photo Finishers, fast friendship. More friendship than is to be found among the vast majority of your acquaintances left back home. The feeling that a great common interest makes for more enjoyable companionship than that to be found among ordinary acquaintances. It's the "spirit of the gang," the co-operative endeavor which is the thing — and Boston found this spirit more spiritual and more intense.

The credit must go, first to the New England Division, whose plans were well founded, next to the Officers and Committees for their work, to the membership for support through attendance and to every Master Photo Finisher, who through the past three swift and heavy years has conscientiously done his best to honor and credit the movement by his very best endeavors, both for better trade conditions at home and for the national and division organizations which mean, after all, nothing more than an efficient means to an end. In payment for this consideration, most Master Photo Finishers already have reaped financial reward, and still it is hard to leave it just there. After all, the thing which sticks uppermost in the writer's and, I believe, the minds of most, is the pleasure and happiness found in new friends and the possibility of doing business in competition with them with the Golden Rule as a guide. This condition is an established fact in many sections. In others, only the inspiration of hope for better conditions is found—but it is worth working long and hard for and is coming.

Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

IDA M. REED, Secretary, 703 Market Street, San Francisco, California

Abel Doesn't Like Conventions

I read with interest and amusement brother Abel's stricture on the Seattle Convention. It was a distinct disappointment to him. He saw no success in it nohow. The attendance, the commercial value, the business transacted, all left him cold.

Abel's must have invented an Anti-Convention Stencil. If so it is being extensively used. The National at Chicago, the Photo Finishers' at Boston, the P. I. P. A. at Seattle all were failures or near failures as reported in the virile, and generally, correct Weekly.

I was not in Chicago or Boston, but I was at Seattle. It was one of the livest, most successful conventions ever consummated. The dealers and manufacturers expressed themselves to me in unmeasured terms when I asked for a frank statement, that they had never been served better, charged less for conveniences and necessities, nor done nearly so well in realizing expectations.

The Editor of Abel's didn't stay long

enough to form an opinion. Had it been my home town I should have striven to detain him, to have shown him such personal courtesies as his position deserves, and to have persuaded him to see us with kinder eyes. One cannot write a book on a nation by travelling through a country, and one cannot gauge the value and the achievements of a convention from so hurried a visit as Charley was compelled to make it.

General and Specific.

There is always a lull after a Convention, but so much was projected in Seattle that the officers and various committees have not had the privilege or inclination to avail themselves of the excuse of lulls or even that better excuse of holiday rush to rest for the time. Big things, important things, things of vital interest to the welfare of the organization and to its individual members were made into motions and passed, and these were considered long and well before presentation and after, are being considered and acted upon now. That tangible results cannot be reported is due to the very importance of which we speak and to those snags which will be encountered in all revolutionary movements.

The Executive Board has met at the call of the President and hours were spent in trying to smooth out differences of opinion in matters of procedure and details of ways and means. It is of the greatest importance that the will and the welfare of the entire organization be carefully considered and the most minute analysis is being made of every move and its possible consequence before jumping.

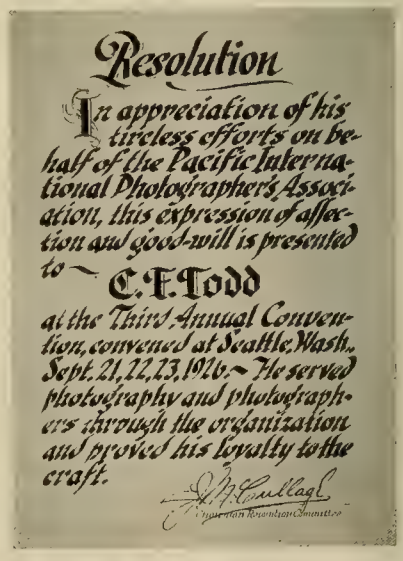
The P. I. P. A. has become a power of tremendous magnitude and it becomes a matter of importance to the crafts that no mistakes be made and that success be assured before proceeding to action.

HONOR WHERE HONOR IS DUE

Large bodies move slowly, and so if good friend Todd received his dues somewhat late it was because the association rolled the delicate morsel about on the tip of its tongue and had a good time putting more and more sincerity into the final expression of their appreciation.

C. F. TODD

Here is the man who worked like a Trojan and helped make the Convention the success it was:


Resolution
In appreciation of his tireless efforts on behalf of the Pacific International Photographer's Association, this expression of affection and good-will is presented to
C. F. Todd
at the Third Annual Convention, convened at Seattle, Wash., Sept. 21, 22, 23, 1916. He served photography and photographers through the organization and proved his loyalty to the craft.

And here is the resolution that proves the P. I. P. A. knows a good man when found and gives itself the honor of distinguishing him.

Ye Editor Retaileth Newes of Ye Profession and in Quaint Italics Titillateth Ye Sphynx with Hys Quill

COMMERCIAL PHOTOGRAPHERS OF SAN FRANCISCO

The regular monthly meeting was held December 7 with practically the entire membership present. President Stopple had promised a surprise that behooved all to attend, and it took the shape of a most interesting and encouraging letter from the president of the Commercial Photographers' Association of Chicago.

A lengthy discussion ensued following the reading of the letter, and those present manifested considerable interest in the methods and experiences of their fellow-photographers in the Windy City. That we may derive the fullest measure of benefit from the letter of President Clark, it was referred to a special committee for further study and recommendation.

The matter of early closing of commercial studios on Saturday afternoons was considered by the Association. With Henry Ford promulgating a five-day week and other industries seriously considering following in his footsteps, and with the almost universal application of the Saturday afternoon holiday in America, it is time the photographers take their place in the community that their standing and respect as successful business men entitle them to. There is no reason, outside of timidity and the conservatism ingrained with the acquisition of old habits, why a successful commercial photographer should slave away in his dark room while his clientele swell the ranks of those who hie themselves away to the football games, the golf course, or the seashore on a Saturday afternoon.

The only trade that does not depend for success upon repeats is the undertaker's. Yet even he tries to please.

Davies Is Hunting for Revenge

This is what A. E. Davies told us in confidence, and if it weren't for a sense of honor we should tell it to you. It seems that when they put Ford Samuel in the Chair at the Ad Club in Oakland one eventful luncheon, he spotted Davies and proceeded in the customary manner to enrich the exchequer. Let Davies tell it, then we shall not have divulged anything.

"Ford Samuel got a great deal of pleasure out of collecting a fine from me at the Ad Club last Tuesday. Ford is strong for the "do unto others, etc (which we admire him for), so if anyone knows anything about Ford, tell it to me quick."—Signed, Davies.

We solemnly affirm we have said nothing to anyone, and reprint Mr. Davies' own typed sheet verbatim.

Talking of young ideas! Hello, Pop Lancaster.

Change of Name in Los Angeles

The Photographers' Club of Los Angeles has become the Professional Photographers' Club of Southern California. Verily that city is growing. It is. J. Calvin Cooley, writing within the week, says: "Enthusiasm for the 1927 Convention is already kindled. We collected over a hundred dollars of the 1927 dues and expect between three hundred and five hundred members, possibly more. Los Angeles may be accused of bragging, but she has never been accused of falling down on anything. She has a way of making her boasts good. The P. I. P. A. is going to have some convention here."

Atta boy, Cal! We're all for Los Angeles. She can have anything we've got except our population and prosperity. We need those.

PHOTOGRAPHIC DIGEST

Edited by H. D'ARCY POWER, M. D.

Color Plates: Their Permanency

Dr. Blochmann, in "Die Photographische Industrie" discusses this question with special reference to the Agfa color plate, which he finds under careless storage is apt to show a prevalence of green tinting with time. It is unfortunately true of this particular plate that the green color adjustment seems never to have been quite perfectly made; at least I have never seen a plate that did not look a little overdone in this respect. I have watched the four color plates from the first month of the autochrome coming on the market, and have in my possession today autochromes made at that time that, notwithstanding their having been exposed to light ever since, have undergone no change whatever. On the other hand, I have seen the autochrome change within a year and have not been able to discover any particular reason why, but believe that there was some shifting of the screen in relation to the silver image.

With the Paget plate this seems to be always the case, and is due to the difficulty of finding a binding that in course of time does not by contraction shift the original registration, and it is to be remembered that a movement of a thousandth of an inch is quite sufficient to make a marked difference in the adjustment of squares which are themselves only 1/400th of an inch in size.

New Desensitizers

(A communication from the Vincennes Research Laboratories of M.M. Pathe-Cinema.

In the course of experiments on the desensitizing of sensitive emulsions we have found that basic scarlet N. manufactured by the Cie, Nationale des Matieres Colorantes, is an excellent desensitizer, which compares favorably with those in use at the present time.

When employed as a preliminary bath of a strength of 1:10,000 (1 gm. in 10 litres) it desensitizes perfectly; both panchromatic and ordinary plates may be developed without fog by a fairly bright orange light.

Plates bathed with this dye and tested with a spectrograph show a region of weak sensitiveness, extending only from 3,000 to 5,100, with a maximum at 4,600.

Safranine, when used at the same strength, yields a region of sensitiveness which is exactly the same; moreover, pinacryptol, while producing somewhat less sensitiveness, exerts its action over the same region.

Negatives treated with basic Scarlet N exhibit, on their removal from the baths, a weak reddish brown tint which is much more easily removed by washing than is the intense red color of safranine. The dye does not stain the skin or the finger nails as does safranine; and it never produces the general chemical fog which is often noticed in the use of pinacryptol.

Thus the new desensitizer offers the advantages of the other two without their drawbacks.

At present we do not know the exact chemical constitution of the dye. The latter appears to belong to the same class as safranine, namely, to the azines, but its name only is mentioned in the Index of the Society of Dyers and Colorists.

Desensitizing and Fogging

We have found that very many dyes exert an intense desensitizing action when used in exceedingly low concentration (often 1:1,000,000 or weaker) but that this action, in the absence of special precautions, is largely deprived of its value by the fact that the dyes produce at the same time a considerable degree of fog on the silver emulsion.

This fogging is produced even in the

absence of any light-action, and thus is comparable to the formation of a latent image, the effect increasing with the concentration of the dye and the time of action. It is not a case of the destruction of the desensitising activity, which is exhibited sharply at very great dilutions, whereas the fogging effect in these circumstances is reduced, without, however, disappearing altogether.

Thus, with methylene blue, used as a preliminary bath of a strength of 1:100,000, there is produced a general intense fog, which covers the whole image. At a strength of 1:2,000,000 there is still an appreciable amount of fog, but the image develops in an orange light with satisfactory vigor. Finally, at a strength of 1:10,000,000 there is no longer chemical fog, but on the other hand, the desensitising effect is naturally very much reduced, giving rise to fog produced by the light employed for development.

We have found these two simultaneous effects, differing between themselves, to be produced in the use of the following dyes:—Methylene blue, malachite green, Victoria blue, induline, flavinduline and the rhoduline series of Bayer, viz., Rhoduline blue, sky blue, violet and red; also with Ester yellow and Janus yellow of Meister, Lucius and Bruning.

It must be admitted that the customary desensitisers have analogous properties, but that in their case the fogging section is zero or nearly so. Still it is known that pinacryptol green exerts a slight fogging action along with its desensitising effect and therefore is not absolutely free from the secondary effect.

They exhibit this property simply by addition to the dyes already mentioned, and thus desensitising mixtures may be made so that they act at strengths very much below those which are generally used—with safranine, for example.

This protective action is not the same with all dyes. Certain pairs are especially active, whilst others are inactive. The best proportion of protective dye likewise varies according to the particular dye having both fogging and desensitising properties. Moreover, the action is that of the mixture, since the protective dyes, when used alone, are in many cases the well-known sensitisers.

Mention may be made in the first place of acridine yellow, which effectively protects almost all the dyes of the first series against fogging action. Then come auramine, benzoflavine, auracine, cachou brown and acidine orange. The list of these dyes becomes greater day by day, and it would be necessary to make experiments over an exceedingly wide field, comprising almost all the known dyes.

As we have said already, the best proportion of protective dye is very variable. It has been determined in a few cases. The following, for example, is a very good formula for a preliminary desensitising bath:

Rhoduline violet, purified (Bayer) 0.06 gm.; Acridine yellow, pure, 0.01 gm.; water, 1,000 c.c.s.

Rhoduline violet is an azine of the safranine group. On completion of development the negatives have scarcely any tint. It is advisable not to vary the concentration prescribed in the above formula, which represents a balance of the two elements. At a greater concentration there would be a tendency to chemical fog.

Methylene blue may be used as the base of quite a good formula, namely, as follows:—

Methylene blue, pure, 0.005 gm.; Acridine yellow, pure, 0.020 gm.; water, 1,000 c.c.s. The negatives desensitised in exceedingly dilute bath; the negatives do not show any tint. Another satisfactory formula is:—

Rhoduline sky blue (Bayer) 0.005 gm.; Acridine yellow, pure, 0.015 gm.; water, 1,000 c.c.s. The negatives desensitised in this bath show not the slightest color.

Other pairs of dyes which may be mentioned as suitable for the preparation of desensitising baths on the above principal are as follows:—Ester yellow with auramine; malachite green with auramine or acridine yellow; Victoria blue with auramine. All these form active desensitisers.

The amateur is advised, however, to satisfy himself with desensitisers as are made for them, as dyes are complicated chemical compounds.

CLUB NOTES

Forthcoming Exhibitions for 1927

March 19th to April 17th. Annual Pittsburgh Salon. Closing date February 19th. B. H. Chatto, Secretary, 1300 Milton Avenue, Pittsburgh, Penn.

April 18th to 30th. Scottish National Salon. Closing date March 3rd. Honorable Secretary, Holms Carlisle, 21 Greenlaw Avenue, Paisley, Scotland. This Salon is strictly for residents of Scotland or of Scots living in other lands.

April 18th to 30th. Bridge of Allen and District Photographic Society, Third Annual Exhibition. Closing date for entries not given. Miss Margaret Hughes Secretary, Rhu Allan, Bridge of Allan, Scotland.

Newark Camera Club.

The Ground Glass reached me just at the psychological moment. The old pipe was lit and drawing fine and some denicotinized tobacco sent me by Dr. Thorek was sending up incense to the gods, so I was in a mood to send my astral self into space and spend awhile with distant friends.

The brick building in Newark and the little stoop with the worn stairs came vividly before me. I saw, and see as I write, the hearty group that sat around the table and the feeling is very near and very real that while this fellow dislikes me and that one loathes me and the other knows I'm nuts, a number of friends in many places have a warm spot in their regard for men and accord me the hand of fellowship as a Nut among Nuts.

That means Woodburn and Graether and all the rest of that Newark bunch who have made sacrifices and given time and labor to making a home for the club and who never cease working to make the club function.

In November Floyd E. Vail's bromoils graced the walls. The impetus given to this medium of expression by Dr. Mayers exhibit last May is further motivated by the Vail prints and beyond a doubt more members will take up bromoil on the QT and suddenly blossom out as masters. Why not? All it takes is a little bleach, a little ink, and a brush or two cut on the bias. Oh, yes, some knowledge of what to do with them and how to do it may come in handy.

Go to it, fellers, and if your first attempts are half as funny as mine were you'll keep and frame them for the joy a good laugh can bring.

Fort Dearborn Camera Club

During November this modest group of artists gave a members' exhibition that must have been a veritable Salon with all the meaning that belongs to the term. It was with some surprise that we noted how many of the names are familiar to us. Jiricek, Phipps, Purin, Skara, Doctor Thorek, all loyal and persistent contributors to our competitions. All is not clear in our head as to the difference between the Chicago Camera Club and the Fort Dearborn. Don't you fellows all meet in the same building? If not, why not?

Next time we (aw! let's cut that editorial plural out) I am in Chicago I want to know about both these clubs and why. No. 31 isn't so far from No. 136, and maybe hammers and hatchets, if such there be, can be buried for a night so we can have a get-together in one room and have another glorious Razz. I love, as the British say, to be heckled. It allows me to get hot and say what I want in the way I want to say it, if you get my meaning. And if instead of hammer and hatchet, the gentle dove of peace roosts on the photographic horizon (mixed metaphor) let's kill the bird for a night and have pigeon pie. I am from Kilkenny and longing for a fair. Give me a shillelagh and I'll crack any pate that shows above the crowd. And you can take as many cracks at me as you want.

NOTES & COMMENTS

Mrs. Katherine P. Campbell With Chambers'

The wife of the erstwhile secretary of the N. P. A. of A. and later secretary thereof in her own right is now connected with Frank V. Chambers, Publisher. Whereby and whereupon she becomes our arch rival. Gr-r-r-r-r

In a characteristically charming letter she tells us the facts and extols the head of the concern in a way that does honor to her loyalty. Her encouragement not to be afraid of Frank because he is as good as gold and white all the way through amused us. We shall not be afraid of friend Chambers and we assure Katherine that he need not be afraid of us for we are gooder than gold and whiter than the driven snow—all the way through and then some.

Congratulations, to put joshing aside, to all parties. Chambers gains a valuable and good woman assistant and Mrs. Campbell is in pleasant environments and under good auspices.

ANSCO NOVELTIES

Whenever Horace Davis feels he has put over something and the market is moving comfortably he starts something new. Guessing at long range we should say he is five foot six of essence of dynamics. And when he starts something, there is Norton, and Carson, and Hall, and Snowden, and Paul True somewhere silent, (as far as we are concerned, for he never writes) and out here where the West began a long time ago and never ends, to help things along, our good friend Hofmeister.

What is it now? Say rather what are they now? Two of 'em. Count them for yourself. The Memo Camera, and the Replicator. Snowden wrote about them and was beaten to it by Gus who shows us the picture of one and the first edition of the other in person.

The Memo is—but never mind what it is. You can get a booklet about it for the asking. This is what it does: Takes fifty pictures with one fifty cent roll of films which you can have developed and enlarged at any real finishers. It is a compact, business-like looking camera.

The Replicator is a fool-proof professional enlarging, copying, general service outfit that takes standard daylight loading film spools and makes clear, sharp negatives of anything from a postage stamp to a letter and gives you 3¼ by 4¼ negatives from which you can make prints to almost any size. It is complete even to the side illumination. Designed for Stamp Collectors primarily, we foresee a ready sale for it in lawyers' offices and business concerns for it calls for no photographic knowledge. The office boy or the young lady who graces the typewriter can use it on first attempts.

Harrington's Little Catalogue.

That enterprising firm in Australia and New Zealand which represents in the antipodes the largest manufacturers of two continents has issued a booklet devoted to the latest Cameras and Accessories. It is attractively gotten up with the picture of a charming girl done in colors on the cover. A copy is waiting for any reader who will write for it.

Burroughs-Wellcome and Company

D. R. Hutchison is now the local representative of the above old established firm in and about San Francisco. We have long known the merit of Tabloids for photographic use and we now know Hutchison who seems qualified to carry the honor and the policy of the house which he represents. We hope to see the gentleman often and to learn from him of many new converts to the tabloid method of developing negatives and prints, and the toning, intensifying, and reducing of lantern slides, negatives, and prints.

Burleigh Brooks Enlarges His Family

Men may extend their business but when they go on their way to the eternal, dollars and affairs are as nothing to them and to the world. But the man who leaves to posterity the legacy of good men and women, who endows the world with his progeny has created an institution that shall endure while the race endures.

And to Mr. and Mrs. Burleigh Brooks our sincere congratulations and fervent good wishes. A ten pound daughter has come to keep his two pretty girls company. As the father of four girls I can tell him the girls are the boys for Dad. And when the time arrives when the boys are out hunting or scrapping with the neighbors' boys, the daughters are at mama's side helping or keeping company.

EDUCATION AND THE SILVER SCREEN

The custard-pie comedian and the baby-faced ingenue, through the medium of the silent drama, bring entertainment to millions; and through this same medium the University of California is bringing an education to thousands of people in the State.

Maintained by the University as a service to the citizens of its State, the film library of the Visual Instruction Division contains millions of feet of film setting forth in a vivid way the latest achievements of science, the journeys of travelers, the lives of great men and women of history, the film versions of literary masterpieces and an infinite variety of other subjects. This vast library is at the immediate call of any school, lodge, church or community organization in the State, and there is only a nominal sum to cover the cost of handling and maintenance.

Moving pictures have come to be recognized in the field of education. They are accomplishing more in many fields than could possibly be done in other ways. The University of California, recognizing this, has placed at the disposal of the people it serves, the best of the subjects that can be treated in this manner. It is a service that should be used and appreciated.

Mental Measurement Correspondence Course

The University of California in its Extension Division is offering a course by mail of Dr. Virgil E. Dickson in Mental Measurement. These lectures, lessons, or whatever, shall cover Individual Differences and the Means of Discovering Them, Best Methods of Classification, and the Adaption of Instruction to meet Individual Needs. The course consists of thirty assignments and will yield two university credit units. It begins January 11th at 5 p.m.

Nate Corning, Physiognomist.

Well, well, well. We thought he was in some way connected with the photographic industry and here comes a program that looks like the Old Town Hall Tonight, One Dollar admission and everything, telling us that Nate knows as much about faces as he does about Hammer Plates—and take it from us that is knowing some. Moreover, he not only reads faces while you wait and lectures about them, but he lectures to Business and Professional Women's Clubs about other people's faces. When next I meet that fellow Corning I shall hide my mug under a black mask or brave the fates and let him read mine—if he can.

L. C. Beringer, Artist

When he was with Lothers and Young we admired his technique and betimes certain of his original methods in commercial work. Now he is in business for himself and, no doubt, his initiative will find untrammeled opportunity and make for his success. The card given us reads, L. C. Beringer, Mill Valley, California, Home Portraiture, House and Garden Photography.

A New Ansco Paper.

In fact two new lines: The long awaited Bromide which immediately takes its place with the best in the market and Nokoline, a folding Noko paper which has all the merits of that brand and has besides the added advantages of being coated on a thin, tough stock which can be bent, creased, manhandled with intent or by accident and comes through like new. It comes in four grades—hard, medium, soft, and extra soft.

International Photographic Association

ALBUM DIRECTORS

Eastern Division, No. 1: Under the direction of Franklin Gray McIntosh, Album Director, 1520 Liberty St., Franklin, Pa., Henley H. Hall, Secretary, 511 West 32nd Street, Richmond, Va., comprises New York, New Jersey, Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut, Delaware, Virginia, West Virginia, Kentucky, Indiana, Ohio and Michigan.

Western Division, No. 2: Under the direction of Allen Young, Room 413, Claus Spreckels Bldg., San Francisco, Calif., comprises California, Oregon, Washington, Idaho, Nevada, Utah, Montana, Wyoming, and Colorado.

Southern Division, No. 3: Under the direction of Frank Reeves, Stamford, Texas, comprises Florida, Georgia, North Carolina, South Carolina, Tennessee, Mississippi, Alabama, Louisiana, Arkansas, Oklahoma, Texas, New Mexico, and Arizona.

Northern Division, No. 4: Under the direction of Leonard A. Williams, 622 Second Avenue, St. Cloud, Minn. This division comprises Illinois, Wisconsin, Minnesota, Iowa, Missouri, Kansas, Nebraska, North Dakota, and South Dakota.

INTERNATIONAL PHOTOGRAPHIC ASSOCIATION

5504—C. Kappler, 1440 No. Springfield Ave., Chicago, Illinois. 3¼x5½ views of both city and country; for anything of general interest. Class 1.

5505—Wm. H. Walton, 139 E. 9th Avenue, Homstead, Pa. 2-7/8x4-7/8 and 4x5 circus, views from all over country, and large fires; for anything of interest. Class 1.

5506—J. E. Owen, 305 Suddarth Street, Liberty, Mo. 2½x4¼ views of William Jewell College, general view or separate buildings; I. O. O. F. Home, buildings, old and young folks, in groups and separately. Also, around I. O. O. F. home farm. Views of the Old Jesse James Home near Kearny, Mo. Also, any church and public building or other views around Liberty, possibly Kansas City also; for National Parks, Mountains, Sea side, and Lake views. Class 1.

5507—Charles A. Flanegan, St. James Apts., Fayette St., Uniontown, Pa. 2¼ x 3¼ Mountain scenes, Flowers, Trees, etc., and portraits; for anything at all. Class 1.

5508—George Cook, 1327 E. 93rd Street, Cleveland, Ohio. Lantern Slides only, mountains, sea, river, animals, trains, clouds, beautiful buildings; for the same. Class 1.

5509—O. L. Smith, 610 W. 4th Street, Cincinnati, Ohio. 2½x4¼ and 5x7 general landscapes and river views, and anything of interest; for same. Class 1.

5510—Mrs. Ruth Bender, 319 N. Belmont, Mt. Pulaski, Illinois. Any size up to 8x10. Am interested in home photography, also scenery, general interest; for historical, children, outdoor and indoor. Class 1.

5511—Frank H. Pigott, Courtenay, Vancouver Island, B. C. Post card views land and water; for same. Class 1.

5512—Jos. Leahy, 1358 Kenyon St., N. W., Washington, D. C. Class 2.

5513—Lawrence C. Stevenson, St. Pauls, St. Georges, Grenada, B.W.I. Class 3.

RENEWALS

4618—J. E. Dow, R.F.D. 2, Big Sandy, Texas. 2¼x3¼ something odd or unusual; for the same. Class 1.

5438—Fred E. Clock, 83 Prospect Street, New Britain, Conn. 3¼x5½ a large assortment of snapshots of general interest; for anything of general interest. Class 1.

5439—Gilbert J. Hahn, 4540 Virginia Avenue, Chicago, Illinois. Class 2.

5456—Harold S. McGear, 1118 E. Haines Street, Philadelphia, Pa. 2¼x3¼ animal and flower studies, scenery, historical, etc.; for above or anything worth while and interesting.

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V.P. Ansco 2¼x3¼, quick focus model Ansco Anastigmat F 6.3 lens, Bionic shutter, price $12.00 with case. S. Wilbur Mondabaugh, Sheldon, Iowa.

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Goerz-Dogmar convertible lens F.6.3, 8½ inch focus in barrel with Iris diaphragm, equal to new. Price $36.00. 2¼x3¼ No. 3 Special Ansco with B. & L. Tessar Lens, F. 4.5. Lists at $70.00. Will sell for $35.00. Dr. R. R. Scobey, 1215 So. State St., Syracuse, N.Y.

Brownie enlarging camera, Ansco amateur printing machine, two developing trays, etc., real cheap. G. M. Fox, Box 1775, Salt Lake City, Utah.

Reflex camera (Graflex type) 5x7, fair condition, $12.50. Laboratory stand, vertical, horizontal or any angle, for copying, flowers, jewelry, parts, etc., $25.00. Parallax enlargers 19-E $18.00 15-C $10.00, both for 8x10. Two 12x20 Banquet plate holders $10.00 for 2. Twelve 6½x8½ plate holders, $9.00. Prints of articles sent if requested. W. A. Scott, 583 Market St., San Francisco, Calif.

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Advanced amateur has several cameras, lenses, tripods, tanks, etc., can't use; good condition. Write your needs. Sell cheap. E. J. Brown, 3015 Corlidge St., Los Angeles, Calif.

Eastman View camera No. 2, case and six holders, 6½x8½ Celor lens, No. 5 and Eastman compact stand. Case for compact Graflex and six holders 5x7. All the above is like new, have been used very little. For information address Mary D. Rolandi, Box 45, Raton, New Mexico.

4x5 Revolving back Auto Graflex, fitted with B. & L. Zeiss Tessar Series 1C No. 17 lens. Three double plate holders, magazine plate holder Model "A." In as good as new working condition; priced at $125.00. Will send C.O.D. on receipt of one way charges with right to examine. John Johns, 3125 Dillon St., Baltimore, Md.

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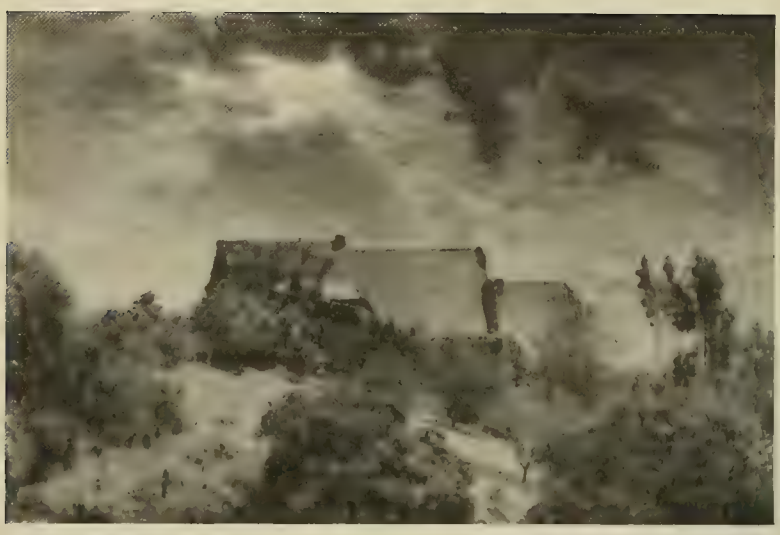

ILLUSTRATION BY SIGISMUND BLUMANN

February Miracle

By James Courtney Challiss.

Out in the dewy fragrance of the dawn
I saw pink blossoms laughing in the bare
Brown branches of the young peach trees;
And quivering in the morning breeze
The snowy petals of the plum;
And in the waking woodland, further on,
Blue violets unfolding beauty rare.
Then sure was I that Spring had come.

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SIGISMUND BLUMANN, EDITOR

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AFTER THE STORM KARL A. BAUMGAERTEL

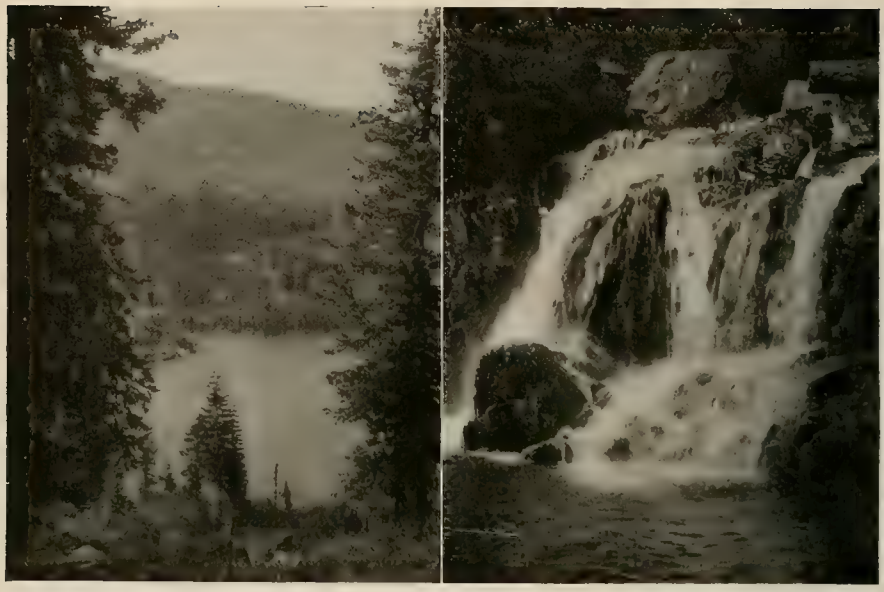
"Pathfinding in the Sierra Lakes Basin Country"

By Karl A. Baumgaertel.
Illustrated by the Author.

Editor's Note.—Mr. Karl Baumgaertel is at this writing the President of the California Camera Club. His quiet manner and chubby person give no hint of his enthusiasms, yet he has carried on the forward movement in the organization he heads and has climbed mountains in pursuit of pictures.

As part of its program for the advancement of photography, the California Camera Club has, for many years, sponsored personally conducted trips to various spots of great scenic beauty, such as the Yosemite Valley and the Grand Canyon of the Colorado. These trips, which are open not only to the members of the club but to the general public as well, are conducted by members who are not only capable to handle these parties, but are also very capable photographers. Needless to say, we have been able to do much toward developing interest in pictorial photography.

During the last year, we have conducted parties into the Yellowstone Park and into a rather wild and little known country, the Feather River Lakes Basin in the high Sierras. It is this latter trip that this article covers.



BIG BEAR, NORTHWARD GRAY EAGLE FALLS

"A rather wild and little known country."

The Lakes Basin is located in the Plumas National Forest about nine miles south of Blairsden on the Western Pacific Railroad. The lakes, some sixty in number, have an average elevation of almost seven thousand feet, and are located in a natural basin formed by glacial action thousands of years ago.

In our capacity of pathfinders, Mr. Graham Lee, our Club secretary, and the writer left San Francisco one week ahead of the main party. We left the Ferry Building at 7:20 in the evening, crossed the Bay, and then took a train which, after crossing the Coast Range Mountains and taking us through the interior valleys, brought us into Oroville at the western end of the famous Feather River Canyon early in the morning.

From Oroville, the train wound its way up through the river canyon, through country of great beauty, and finally brought us to Blairsden, our destination and the eastern end of the canyon.

From Blairsden we traveled by auto, the road rising practically three thousand feet in about six miles with many interesting views of the valley below.

About seven miles out of Blairsden we crossed the summit and got our first view of the country we were to explore—and what a view! At Blairsden we had been down in a valley with the mountains towering over us, and as the snow had been off of the ground for some time, the vegetation had taken on the brown color typical of California. On the summit, however, were patches of snow, and all through the Lakes Basin everything was fresh and green. In fact, it was really early spring in this section.

ON THE TRAIL

FAITHFUL DICK

The way lies over rough places, but with the dense woods overhead or the clear sky it is a heaven on earth most of the way.

We had to take it easy at first as the altitude makes hiking a very different matter than at sea level. On the first day, we visited Gold Lake, the largest, about three miles long and a mile or mile and a half wide, a jewel of blue in a setting of green.

On other days we visited various lakes, there being some twenty-three of them within three miles of Camp Elwell, where we stayed. We found Long Lake—the color of an emerald—set in a rock basin with sheer cliffs on three sides with Mount Elwell rising several thousand feet straight up from the shores of this lake, Silver Lake, The Bears, Grassy Lake, Lily Lake, and Round Lake with its now deserted gold mine, out of which, we were told, over half a million dollars in gold had been taken.

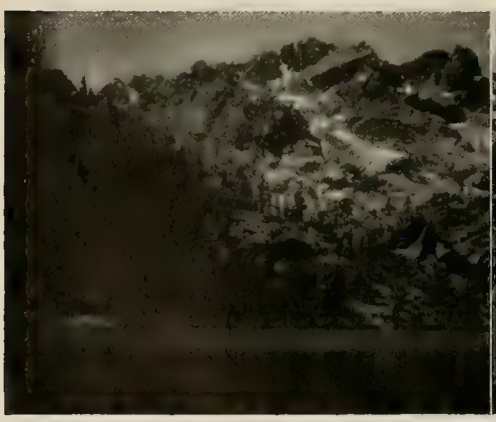
We also visited Salmon Lake, about seven miles from camp, and Sardine Lake, about nine miles out, located at the base of the Sierra Buttes with their elevation of nine thousand feet. The writer did not feel equal to the task of climbing the Buttes, but one of the other guests did, and found a Forest Service Outlook Station on the summit "manned" by a woman ranger who stays on top all summer watching for fires in the hundreds of square miles of virgin forest spreading out before her. The last hundred feet or so have to be negotiated by ladder, and from the top, which is only about ten feet square, one gets one of the finest views to be had in the whole state.

After the main party arrived and had become accustomed to the altitude, we climbed Mount Elwell, elevation eight thousand feet, and obtained a wonderful view of the country and many fine pictures.

IN THE SIERRAS

We found this country to be a pictorialist's paradise, the lakes, rugged rocks, and various mountain peaks giving us many pictures. Much of the beauty, being beauty of exquisite colorings, did not photograph, but even without color, the pictures secured were among the best that any of us have ever made.

The air in the mountains is crystal clear, and it was sometimes a problem to get atmosphere into the picture. The writer used a Graf Variable Lens on an Ensign reflex fitted with a Graflex roll holder and used roll films exclusively. The lens was used as wide open as practical at all times, a K2 filter was used to get color correction, and the films were developed in the pyro formula, the negatives secured being soft and full of detail in the shadows with none of the sky or highlights being blocked.



SARDINE LAKE

SIERRA BUTTES

Geneva

By H. D'Arcy Power, M.D., F.R.P.S.
Illustrated by the Author.

(Continued from the January issue.)

On a certain dark night in 1602 the neighboring overlord of Savoy had arranged a surprise party for Geneva, a little visit which was to restore that benighted democratic town to the paternal care of one who could correct its errors, to wit, himself. There were difficulties; the Genevoise could fight, and their walls were strong. But, he argued, if his soldiers, with superior ladders and good dark lanterns, could get inside the town while the defenders snoozed, his paternal authority might be re-established, and an extensive hanging-bee next day would ensure that peace which passeth understanding. Now this is where the balcony comes in. His soldiers did get in, and were nicely assembled to raid the city, but the balcony intervened. A certain old lady, to water a flowerpot on the eighth story, which pot, the story says, was knocked from its support. It was heavy, and it alighted on the head of one of the invaders just as he was climbing up. Whether it was his dying shriek or the crashing of the pot I do not know, but it awoke the town, and before the astonished soldiers could collect themselves, the citizens rushed on them, hurled them over the battlements, and have to this day preserved their scaling ladders for exhibition in the museum. So you see why the Genevoise looked tenderly on their balcony houses. What would have been the use of a pot without a balcony to make it dynamic?—and so they have kept just one or two of these houses for the sake of Auld Lang Syne, while on the national fete day miniature metal, chocolate and straw pots are sold everywhere to keep green the memory of the blessed woman whom providence directed to such noble purpose, because, had she not dropped that pot, Geneva would have ceased to be the refuge of liberalism, the Reformation would have withered up, Louis the Fourteenths would be sitting on all the thrones of the world, no French Revolution would have taken place, and today Europe would be as benighted as the U. S. is said to be, with no League of Nations to distribute peace and justice from this center of civilization.

But I must not linger over the past, when the present and future make Geneva the hub of Europe. I have been here the last month, when, with the exception of two or three Dictators who find it dangerous to go abroad without an army, every statesman controlling the destinies of the world was bodily present or actively represented. This is an experience one needs to have made in person in order that its full significance may be realized. To see Germany's representatives received in hearty cordiality and friendship, to hear Nansen backed by Norway, and the other Northern countries' fight for democrary in the League, to listen to Bulgaria (that was "an enemy country") give heartfelt thanks for its salvation from bankruptcy and starvation, a salvation shared by Austria and Hungary, to have listened

A BEAUTY SPOT IN OLD GENEVA

to these things or attended the meetings of the great permanent committees that are not concerned with politics but throughout the whole breadth of the world are seeking to control disease, suppress slavery, open or concealed, abolish the trade in narcotics, put out the flames of minor disputes ere they grow into conflagrations, remove trade barriers and equalize the conditions of labor, and a dozen other tasks that only an international body can perform, was an experience indeed. No one who has watched the earnest cooperation of these men can doubt but that a new and beneficent force has arisen in the world, nor can any spot more rightfully claim the honor of being the capitol than the one that has sheltered almost every conference for the good of mankind. If the dead are permitted to see the results of their earthly labors ,then the spirit of Wilson must have rejoiced as the thousands of visitors (almost one-half Americans) stopped to read Geneva's dedication to the "Fondateur de Societe des Nations." Here on neutral ground, neither blinded by party politics nor national disappointments and animosities, a tribute can be given that history is certain to confirm.

SWITZERLAND

Perhaps some higher sense that moves to the consideration of beauty has kept man from waging wars in Switzerland, but I rather am inclined to believe it is a common sense instinct that makes Europe keep certain spots inviolate as good places to meet and talk after and between wars.—S. B.

Sky-Filters

Why, How, and All About Such.

By Burleigh Brooks.

How many times have you wished for some means of catching the fleeting clouds in some gorgeous display you have met on your camera trips? You have, of course, made a pot shot, and if you developed your own plates, up came the clouds and quickly disappeared in a blank and lifeless space in the negative. Your print made you realize that the shot was not worth doing without the clouds. You were then told you must use a filter.

Again you tried and then you found that your sensitive material was not orthochromatic nor suitable for filter technique. You were in doubt as to what filter to use, and perhaps picked up one of those yellow-brown glasses which only increase exposure without giving you any filter action at all. You then probably resigned yourself to the conditions, leaving the making of such negatives to the more advanced amateur.

When you attempted to photograph a distant mountain, with or without clouds, you went through similar experiences, since all distances seem to photograph alike. The air is filled with minute particles of dust and soot unless a heavy rain has scoured it out. These particles reflect a lot of blue and violet light. The greater the distance the more marked is this effect and the great loss of form and color. A bluish haze overlays the shadows, the haze that the painter often shows as his purple shadows. The mountains merge into the sky and clouds and in some cases are practically invisible on the negatives.

Attempts were made in the past to overcome this over-exposure tendency in skies, by means of special sky shutters. These, however, had limited applications and are no longer to be found on the market.

The ordinary types of plates are supersensitive to the blue and violet rays and exposure sufficient to give good foreground means such over-exposure that clouds and sky give one uniform density.

When you consider films, the situation changes somewhat. You have more orthochromatic sensitiveness, more response to the yellow green, and somewhat fuller exposure of your foregrounds. It is probable that the well-known "non-halation" properties of the film contribute materially to the general result by cutting down the contrasts.

If you have ever used your film camera on a tripod and given a full exposure on a landscape, you have probably noted this marked improvement in color values.

A light filter seems to snap up the contrast as it cuts out blue haze which you encounter. This is often invisible at short ranges and very noticeable on distant vistas except under extraordinary conditions. The movie man often takes advantage of a light filter for contrast improvement.

You can get exposures of massive dark clouds with a filter, but the lighter ones will probably elude you.

Now, there is a vast army of camera users who have roll film cameras which cannot be loaded with any other material, unless it be one of the combination backs for plates or cut film. To such cameras extended use of filters has been barred until the introduction of the type known as "sky filter," which in the elegant form introduced by Ramstein of Basel, Switzerland, can be adapted to any camera.

The previous sky filters were made of colored gelatine, cemented between glasses, deep yellow at the top and graduating in tint to a pale yellow, and finally a clear part at the bottom. The difficulty has been to make this graduation evenly so there will be no abrupt break between the colored and the clear parts, and also to guarantee that there shall be no fading nor breaking apart of such filter units.

In the production of these Ramstein Sky Filters an ingenious manufacturing method has been worked out to overcome the defects of gelatine cemented filters. The process starts with two sheets of optical glass, one clear and transparent, and the other of the yellow filter glass, and these are fused together on their common surfaces, just as some of the bifocal eye glass blanks are made. When cooled, of course, the blank appears a uniform yellow.

The fused glass blanks are next blocked on an angle on the grinding shells, so that one side of the blank is raised up higher than the other, and the pieces are again ground down to a flat surface. When finished they are turned over and ground again till a plano parallel piece is again formed, after which it is polished. If you now look at the edge, the filter will appear to be made of a wedge of yellow filter glass with a reverse wedge of colorless glass. There is some clear glass beyond the vertex of the colored wedge, approximately one-quarter of the total length of the filter.

The principle of the sky filter is very simple. There is a selective action by the yellow portion on the clouds and sky, the clear part of the filter passing the full amount of light to the foreground, so that exposure is not increased at all. You can use it on ordinary sensitive material like film, which, as we have pointed out, has considerable orthochromatic quality.

In practical use, the filter is simplicity itself. You simply move the filter plate up or down until your foreground is clear and the yellow part covers the sky portion of the image. You then give the same exposure you would have given without any filter at all.

While it is true that filters in general will slightly increase the focal length of a lens, the effect is hardly noticeable with thin filters and will only need correction with lenses of considerable focal length. On a ground glass camera you naturally focus with the filter in position. If you stop down a little the depth of focus covers up any variation even on the longer focus lenses.

PLAYING SUNLIGHT DENZO NAKAGAWA

SAN FRANCISCO SALON.

There are some classes of subjects where it may be advantageous to put the filter on the lens so that it works in a horizontal direction for shading one side of the picture, as for instance, trees on one side and open sky on the other. The filter may also be used with the yellow part completely covering the lens when it will function like any ordinary filter. This makes it an all round tool, as on flower photography, copying, etc.

In snow pictures the shadows are often a blue tint which exposes and develops the same as white. The filter exposure serves a double purpose, both in reducing the over-exposure in blues and in reducing the contrast as the tendency to halation is overcome.

One caution about winter photography may not be amiss. There is some danger that the filter, or even the lens itself, may condense a moisture or dew on its surface, and this may happen just as you are about to expose. Such dew not removed will give flat, foggy results. In some cases, when picture making on mountains above the sky line, shutter blades and diaphragm blades have frozen together. It is wise under such abnormal conditions to watch the optical parts for any condensation.

A New Flashlight Method for Home Portraiture

By Thomas Southworth.

That which has occupied my mind probably more than anything else in connection with my work during the recent past is the progress and development of Flashlight Portraiture. Just spring that on a large percentage of photographers and their interest or lack of interest is immediately shown by their facial expressions. I know pretty closely what is passing through their minds, and I know to about what extent they are wrong. Prejudice and ignorance are hard things to combat, but there's lots of fun in it.

No little interest was shown at our recent National Convention in the demonstrating of Flashlight Portraiture almost without noise or smoke. Since that time further decreasing the noise and smoke has been accomplished to such an extent that in my personal practice with the one grain charges that I use of a special powder I am sometimes uncertain whether the flash has fired or not. Of course, it always does, and I frequently make as many as sixteen or eighteen shots and as high as two dozen without discharging the smoke from the flashbag, and the last negative shows no loss of quality on account of the accumulated smoke, which is very little indeed. For many long years in my practice of home-portraiture I have felt it necessary to avoid strongly lighted windows from the background on account of the disappointing loss of window and curtain detail until I got up enough courage to try a sitting where I used my flashlight in conjunction with an **instantaneous** shutter, synchronizing the two,

SIGHTSEEING HARRY JOHN PAINTER

SAN FRANCISCO SALON.

and soon found this to be quite a practical thing, hence I got bolder and bolder and have been shooting right into directly sun-lit windows for both backgrounds and the backlighting of my sitters, and within reasonable limits uniformly secure plenty of window detail in my negatives of a quality that will show in the print. Then we got the idea that whilst knowing that "soft—slow-burning—powder made very much less noise and smoke, the slow burning feature of which excluded it from consideration in portraiture, that maybe this powder might also be used provided the instantaneous shutter worked fast enough to close before the inevitable blink could register, whilst securing enough illumination in the forepart of its burning to get the negative and thus kill the strongest arguments the flashlight's worst enemies could advance against it—Noise and Smoke. It has been no little trick to do this for the reason that the shutter action must be somewhat delayed to allow the powder to get going good. Something on the order of a man throwing a ball and piercing it with a bullet in flight. This, at first, may look like an impractical thing to strive for, but I can assure you it is thoroughly practical, not alone as a laboratory result, but in that which is far more convincing—an unfailing securing of results striven for in every day sittings.

I have been amazed at the apparent indifference to that one predominant thing to which I attach so much importance, and which I hope I may be pardoned for saying accounts more for the little success I have had than anything else—speed of exposure. I don't ask "About what exposure will this or that light require for a fully timed negative," after everything else has been considered; I say, "To avoid wasting your or my time, let me first ask, "Can a fully-timed negative be made with this light with an instantaneous exposure?" If not, then let's go get something to eat and change the subject. There is no artificial light except the flash that permits of soft-lighted exposures to be made with an instantaneous shutter, EXCEPT lights of such volume as to be distressing to sit under, without mention of excessive heat and the contraction of the pupils of the eye. And to save my life, I cannot understand why it is that photographers are willing to make the wooden pictures they do—the majority, I mean—year after year without its occurring to them that the one outstanding reason for their wooden pictures is their long (comparatively speaking) exposures.

There are at least ten studios equipped with powerful arcs, etc., where there is one with the flashlight. If they but knew or were otherwise convincible, this would be fully reversed mighty quickly about that, I haven't the least doubt, and I shall take pleasure in going into this more minutely and with illustrations and facts and figures as soon as I have a nice opportunity, which I'm sure will not be before January. And possibly I shall have some difficulty in convincing readers of Camera Craft that I also am not subsidized, for I certainly have nothing to sell; it's simply a case of gratitude for a method that has meant so much to me.

INVICTUS — MRS. ANNE BRIGMAN

SAN FRANCISCO SALON

Transforming Photographs Into Line, Mass or Relief Pictures for Professionals

By Dr. Erwin Quedenfeldt,
Translated by Dr. Ingo Hackh.

(Continued from the January issue.)

1. Negative and diapositive are of equal density.

Both plates of the same density will appear of uniform density when placed together and a slight displacement produces a transparent line picture. In the enlarging apparatus we expose a new diapositive plate or a thin negative paper and obtain a one-sided dark line-picture after development. If we now place the original negative and diapositive slightly toward the other side and expose again in the enlarger upon a new plate or paper, we get on developing the corresponding other-side dark line picture. In order that we may place both dark line pictures emulsion to emulsion, it is necessary to turn around the negative and diapositive in the enlarger before the second exposure. The following sketches will illustrate the process schematically. The half tones, which will neutralize each other in negative and diapositive, as well as the full tones, are indicated as black or white on these diagrams.

By placing together the two dark-line plates we have not obtained a correct line-drawing, for those lines are missing which are produced by displacing the original negative and diapositive slightly upward and downward. Only by fourfold displacement (left, right, upward, and downward) would a complete line-picture be made. Perfection theoretically can be obtained only if the plates describe a complete circular displacement in a certain position. With this end in view, I constructed a mechanical device many years ago, but the result was disappointing, for it showed again so clearly how tiresome and monotonous a picture is if every line is of equal thickness. Therefore, twofold displacement is sufficient, for it produces a line-picture in which the lines are heavy and light, sometimes entirely eliminated, and this irregularity gives wings to imagination and fancy. Another attractive feature is that the lines are always heaviest where the strongest contrasts are, and the lines become lighter in the lighter half tones. In order to avoid two line-plates (left-sided and right-sided) it is possible to make the two exposures upon one plate. In this case, however, the original negative must be fixed carefully and firmly in position and the displacement of the diapositive must be made without taking the plates from the enlarger, and without turning them around.

A peculiar effect is produced if we expose a plate from the slightly displaced negative and diapositive for a longer time and without the second displacement in the opposite direction. We obtain a peculiar contour picture with half tone surfaces having a dark contour on one side and a light contour on the other side. This produces a peculiar relief effect similar to a cameo.

DECK SPORTS — JOHN PAUL EDWARDS

SAN FRANCISCO SALON.

2. The negative is denser than the diapositive.

There are three possibilities if the negative is denser than the diapositive. On short exposure (Fig. 4) we get a one-sided line picture similar to the first case (Fig. 1). On longer exposure we obtain, besides the dark lines, short gray tones standing in good contrast to the larger lights (Fig. 5). We have thus a one-sided picture graded in gray masses, and with one-sided contour lines. If we combine this picture with the corresponding other-sided picture (similarly as we combined Fig. 1 and Fig. 2) the result will be an interesting picture of gray masses with a darker contour and lighter surfaces. On still longer exposure (Fig. 6) the gray masses become darker and approach the dark contour lines, while lighter grays are formed with a light contour line. If we expose still longer we obtain a negative one-sided line picture.

3. The negative is less dense than the diapositive.

On short exposure we get again the one-sided line-picture. On longer exposure we find a peculiar phenomena, the lighter parts become darker than the shadows for the density of the negative is less than that of the shadows in the diapositive. Thus, the shadows remain light, and the lighter portions become darker. By still stronger exposure we obtain again a one-sided negative relief-picture. We can thus produce directly enlarged negatives of graded mass-pictures with contour lines or plastic relief-pictures.

The possible combinations are summarized as follows:

	1 Original negative and diapositive equally dense	2 Original negative denser than diapositive	3 Original negative less dense than diapositive
Two-sided Line picture	Positive (short exposure)	Positive (short exposure)	Positive (short exposure)
Graded mass-picture with one- or two-sided contour		Positive (medium exposure)	Negative (medium exposure)
Relief-picture in one shade, dark and light contours	Positive (long exposure)		
Graded mass relief-picture, light and dark contours		Positive (long exposure)	Negative (long exposure)

It is evident that in order to produce line-pictures the density of negative and diapositive is of no effect—on short exposure line-pictures are always obtained. Mass pictures, in which shaded surfaces are bounded by darker contour, are obtained as positive if the negative is denser, and as negative, if the diapositive is denser. Relief pictures with plastic cameo effect are obtained on long exposure if both negative and diapositive are of

the same density, or if the negative is denser, in which case the surfaces are better shaded. The same pictures are obtained as negative when the diapositive is denser.

In closing I want to point out again, contrary to the orthodox view, that photography should merely record nature by means of graded tone values, that it is perfectly legitimate to employ photographic means in the production of lines, uniform surfaces, or plastic cameos, on a sheet of paper. The artistic tendency is not the perfect imitation of nature, but the spiritual abstraction corresponding to one's own conception and interpretation, and it is immaterial whether we obtain this end by drawing, etching, or by photographic means. Each technique gives simply a particular flavor, and the photographer whose horizon is limited by orthodox photography may continue to find satisfaction, but to those younger and daring photographers I recommend:

Give wings to your fancy and to your work a new characteristic expression!

END OF THE DAY — FREDERICK ARCHER

SAN FRANCISCO SALON.

MAN'S CONSTRUCTION — KARL STRUSS

SAN FRANCISCO SALON.

Law For the Photographer

By M. L. Hayward

WHOSE MONEY WAS IT?

"I am forwarding you under separate cover by registered mail $1,000 Liberty Bonds. Kindly sell the same at the market, deduct your commission, and forward the proceeds to the Rural Bank at Rochester," the Albany photographer wrote.

The New York bond dealer sold the bonds, got a check for the selling price, payable to himself, deposited it in the Oil Bank at Rochester.

When this check came back to the Oil Bank it was refused for insufficient funds, and the bond dealer promptly inquired the reason why.

"You owed us more than the total amount of your credit and we applied your whole general deposit to our indebtedness," the Oil Bank told him.

The dealer wrote to the photographer and explained the situation.

"Under the circumstances, there is nothing further that I can do in the matter, and you will have to go after the Oil Bank and fight it out with them," the letter read.

The photographer lost no time in acting upon this suggestion.

"The money was mine, the bond dealer held it in trust for me, and you had no right to apply it to your debt," the customer contended.

"The dealer deposited it in his general account, and there was nothing to show that it didn't belong to him," the Oil Bank argued.

"You knew that his business was entirely confined to selling securities on commission, didn't you?"

"Oh, yes, we knew that in a general way," the bank admitted.

"And you knew that the money that he deposited was the proceeds of sales made for customers?"

"Yes, that would follow, naturally."

"And it would follow, just as naturally, that checks that he drew would be to pay his customers the money that was coming to them?"

"Yes, we'll admit that, for the sake of argument."

"Well, that's sufficient notice to you that it wasn't his money, that prevents you from applying it to your debt," the customer maintained, and the Iowa Supreme Court decided in his favor.

"The true rule seems to be that, when a person has money which in equity and good conscience belongs to another, and it can be traced into the hands of such person, who has neither paid a valuable consideration therefor, nor changed his relation to the person from whom the fund was received so as to give rise to any equitable defense against the claims of the true owner of such fund, the latter should recover when it is shown that he who claims it against the true owner has notice, actual or constructive, of the trust character of the fund so received or appropriated," said the Court

But, although the relation between the bank and its depositor is that merely of debtor and creditor, and the balance due on the account is only a debt, yet the question is always open. To whom in equity does it beneficially belong? If the money deposited belonged to a third person and was held by the depositor in a fiduciary capacity, its character is not changed by being placed to his credit in the bank account.

In a few states courts go further, and hold that it is not even necessary to prove that the bank had knowledge that the money did not belong to some third party, but that the burden is on the bank to show that it has a legal equitable ground for holding the funds.

THE SECRET PROFIT

The photographer needed some cash, and delivered 5 shares of Tela, preferred, to a local broker.

"Sell at 100 or better," the photographer ordered.

"Do the best I can," the broker agreed, and that afternoon he sold the stock at 110.

"Got 105 for your stock," the broker explained a few hours later, and paid over the proceeds of the stock on that basis.

"That's 5 points better than I counted on," the delighted photographer declared, walked down the street, met the purchaser, learned what the latter had paid, and demanded the surplus from the broker.

"You've got no case against me when I paid you more than you were willing to sell for," the broker argued, but the Illinois, Massachusetts, New York and Washington Courts have ruled that in a case like this the broker must account for the "uttermost farthing."

THE GENTLE GRAFTER IN MICHIGAN

The old warning against a stranger is reinforced by a recent ruling of the Michigan courts, in a case where the evidence showed that a prosperous looking stranger approached a Michigan photographer.

"Know John Smith?" the stranger queried.

"Sure," the photographer told him.

"Know where he lives?"

"Sure, and I'm going out there right now to deliver some photographs I took last week."

"Give me a chance along?"

"Sure," the photographer told him, stepped on the gas, and in due time they arrived at Smith's home.

"This is Mr. Brown of California, Mr. Smith," the photographer announced. The stranger produced some promotion literature, sold Smith 1,000 shares in the Blue Opal Mining Co.

"Thanks, very much," the stranger said—the photographer saw him no more—Smith found that he had been defrauded, sued the photographer on the ground that the Blue Opal Co. was not authorized to do business in Michigan under the "Blue Sky Law," and the Michigan Supreme Court ruled that the photographer had to make good the resulting loss.

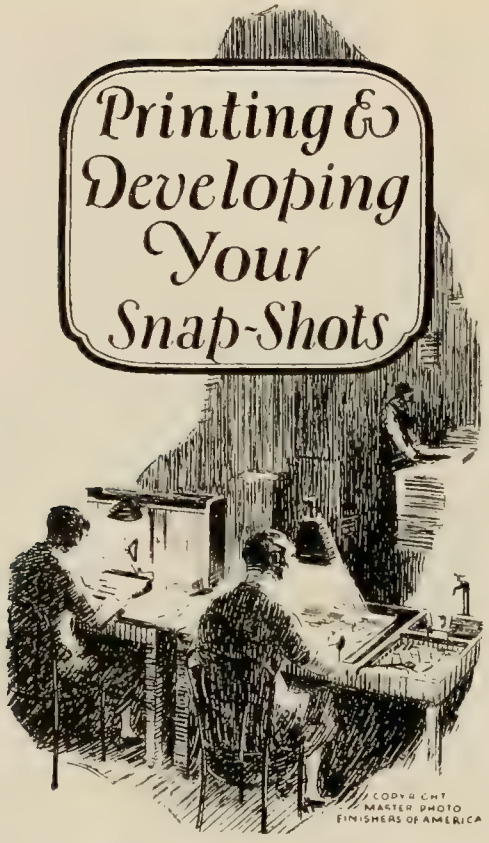
The enlarging is more frequently done by men, but with the automatic focussing enlargers a girl, properly trained, is fully able to turn out good work. The best plants require the enlargers to have artistic taste and art training.

More About the Photo Finisher

By Sigismund Blumann.

It was with some doubt that the article telling what happens to your films when you leave them at the shop was permitted to appear on our pages. I knew some should be interested, but wondered how many. The returns have shown that thousands have learned something which hitherto they had taken for granted—like the pin and the match—and that interest had been aroused in an industry which was new to the layman. Truly, half the world does not know how the other half lives, but contrary to general conception, each half does care to learn.

Now, Photo Finishers are not half the world, but they are a not unimportant part of the other half. Their activities bring about an exchange of millions of dollars in money for equitable returns in labor and products every year, and that labor induces and stimulates sales of millions of dollars more of photographic equipment and materials.



In some of the largest establishments you may find from five to twenty young women, neat, refined, well paid, and contented. doing this work.

So numerous are Photo Finishers, so prosperous and thrifty and businesslike, that they have organized just like bankers, automobile makers, doctors, and master-plumbers, into local bodies and into one great National body called the Master Photo Finishers of America. The object of which organization is primarily to better the conditions of their trade by whatever means, and necessarily to consummate that, a strict observation of the interests and welfare of their customers.

The growth and prosperity of any industry is in proportion to the merits of its output. The success and life of a trade organization is directly impinged on its ability to deliver better goods, better service, greater integrity to its clientele.

The inter-relation of the membership is social, economic, and moral, but let the buying public be eliminated as a factor, let such laws as govern better service to the buyer, the customer, the patron, what you will call him, be ignored or neglected, and the organization disintegrates and the social, economic, moral influences from which the craft profited are destroyed.

The young women who inspect the work are highly efficient and discerning. They have been trained in the actual work, and many of them have years of experience behind their immediate job. They are well paid.

It follows, therefore, that being organized, and recognizing the value of better work, fairer dealing, greater efficiency, and more nearly complete equipment, an "Organized" Photo Finisher is apt to deliver to you fewer spoiled films, more pleasing pictures. The best men in any line of endeavor, the more progressive, will generally be found to belong to the trade associations of their respective crafts.

An interesting sidelight on this organization proposition is the keenness with which the best brains are brought to act in devising exploitation and encouragement of business. The good that comes out of a convention held in a far distant city comes to the home town of each of you and is handed to you, intangibly, perhaps, unrecognizably as to the connection certainly, but very truly, in every envelope of films and prints you pay for at the drug store.

Personally I like the fellows who make it possible for me to revert to my earlier days, to snap the shutter as I will, and then to be able to forego the hours in the dark room.

My own equipment is fairly complete, but many and many a roll of film is left just as you leave yours, to be made into finished pictures at a cost but little higher, perhaps not as high if time be put into the estimate, than if I did the work myself.

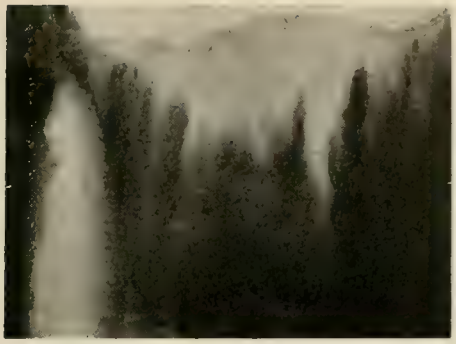
There are thousands of men, women and children, who should never buy a camera, and many thousands more who would put the instrument they own on the shelf if they had to do their own finishing. The employment of an army of highly skilled workmen, the pleasure of a better class population, the benefits which traditions, memories, sentiments engender are to be credited, in a way, yes in a very direct way, to the Photo Finisher whom you never see, who didn't even exist to you before you read about him, and whose investment, skill, care, and labor are behind the clerk who receives and delivers to you your packet over the counter.

CUM TACENT, CLAMANT

By Sigismund Blumann.

How little can the heedless young
Divine the pains their elders feel.
Wise Nature has provided so.
Why should they think?
Why should they know
The story of the fallen leaves?
Their interest, quite rightly dwells
Upon the seed, the budding shoot.

Yet, now and then 'twere very good
That they might also look
Condoningly upon the old,
Halting of limb
And sadly bowed,
Whose tottering steps once proud as theirs,
Trod bravely along unbeaten paths
And smoothed the way for them.



This reproduction is from a print made from a negative which was taken in the ordinary way and was in nowise retouched, doctored or manipulated in the printing.

Nature Goes Into Photography

Spirit Pictures of whatever genuity have been accepted and doubted, but we have had the privilege of seeing phenomena recently and in the past of a sort that predisposes us to credulity.

Doctor John Harold Philip, of San Francisco, California, is a specialist with a large and intensive practice. His training is scientific, and it is to be accepted that his observations should not be softened by imagination or lead him to fancies.

Opposite the good doctor's office windows is the back wall of another tall office building, recently erected. This brick background had been painted with white pigment, seemingly not waterproof. Under one of the windows of the building of which we speak the rain and the drippings from the casement and sill has washed away and weatherbeaten a pattern.

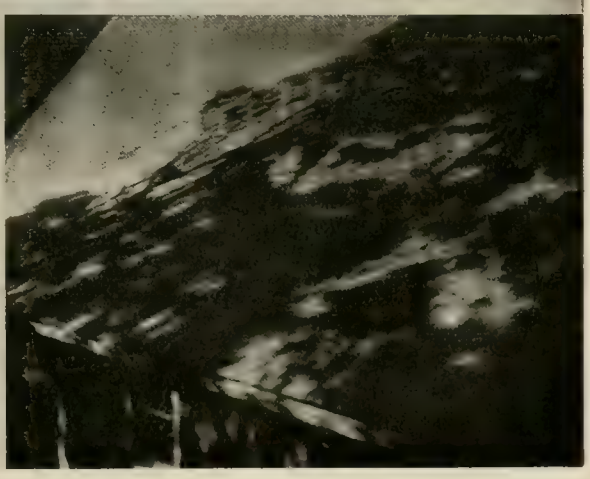
One day, just after his return from a trip to the Yosemite Valley, Doctor Philip happened to glance out of his own window and his eye was instantly caught by the picture Nature had photographed on the opposite building. He called one of his assistants to verify his vision, and was reassured to hear that she, too, saw the accurate depiction of a part of the valley from the exact viewpoint and spot which had held them when each had visited the beauty spot of California.

The atmospheric effect is lost in the photograph which we reproduce since Nature painted in two tones, black to gray and a nondescript tawny shade on the whitey ground.

The Laws of Chance and Coincidence cover many queer things, but when there appears on a brick wall such a picture of a well-known landscape as takes in every minute detail, maintains proportions, and even simulates the effect of visual planes and correct distances, we must leave our minds open to conjecture and pass by the mathematical theories.

ADVANCED PICTORIAL
February Competition.

Baroness M. Chiari
Medallist.



Second Award: Victor J. Jiricek. Bronze Medal.
Third Award: K. Takahashi.
Fourth Award: Ferdinand Kretschner.
Fifth Award: K. Shimizu.

February Competition

ADVANCED PICTORIAL

Julius Aschauer
Prof. J. Bachmeir
Francis Borrowes
Baroness Marianne Chiari
Vincent Dolfi
Y. L. Enckman
Henry Everton
H. Murry Farris
Mrs. N. Gianini
Miss V. Holt
V. J. Jiricek
Ferdinand Kretschner
Heinrich Loewenberg
Louis Machin
Mark O. Merman
Harold Neyman
Dr. B. J. Ochsner
H. K. Partridge
Leonard Purin
K. Shimizu
John Skara
K. Takahashi
Dr. Max Thorek
Miss Olga Waters
Izui Yamagati
Y. Yogashi

AMATEUR CLASS
February Competition

T. K. Tsukane
Medallist

February Competition

AMATEUR

William Allen
Hilton Atwald
John Becker
Paul Beveridge
E. J. Brown
Malcolm Carpenter
A. W. Clark
R. G. Cole
Miss Charlotte Craig
J. Daniels
J. A. David
R. S. Eikenberry
J. A. Elkins
Ernest W. Fair
Firmin J. Falton

Second

Third

Fourth

FEBRUARY

Fifth

Second Award: A. J. Pandian.
Third Award: Miss Hazel Hite.
Fourth Award: O. Y. Yamgasawa.
Fifth Award: Malcolm Carpenter.

L. M. Grant
Harris Grote
E. Haase
Mrs. I. E. Hilton
Miss Hazel K. Hite
Fred Holt
Lowell Howson
George W. Hoyle
Henry Hubert, Jr.
J. W. Inman
Wilhelm Itschick
Martin Jerrold
T. A. Johnson
John T. Kane
Henry Kohlman
L. Lenfest
G. S. Luckett
Fred Martin
Harry Melville
Murray L. McGrath
Benjamin Najarian
Henry Obermeyer
H. J. Oltman
A. J. Pandian
Miss D. Phillips
John G. O'Reily
J. A. Schmidt
Miss Minnie S. Swan
H. B. Taber
F. A. Thalmann
T. K. Tsukane
H. Tyzack
Miss Rose Walters
L. A. Williams
O. Y. Yanagisawa
Joseph Zaweck

Just From One To Another.

If I were to measure the success of my efforts to please you, dear readers, by the increased circulation, it might be satisfying. But the first intention to make Camera Craft always a medium for the creation of friendships, amongst the readers and with the readers—the determination to try to deserve, to earn, to keep the personal liking of the subscribers and to make for myself a host of friends that could be made in such numbers, in such a way through no other medium, these too, have been carried out to seeming perfection.

Nearly four hundred holiday cards came to me, not a few to my home address, and of these two hundred or more had names inscribed with which I was not familiar. Friends who had been keeping a warm spot for me all unknown to myself. Letters of good wishes, kind words, helpful suggestions, invitations, and the dozens of ways by which kindly souls speak to one another have been received and are treasured.

That others in these offices should have been as well or better treated is not remarkable, for they have been here longer, have served you for more years, or perhaps have had the opportunity of serving you better. Miss Reed was with the parents of Camera Craft when it was born and has nursed it to its healthy growth through a quarter of a century. But I have been here for only a few years, and you have taken me to yourselves so whole-heartedly.

We wish it were possible to write to each of you such a personal letter as should convey our appreciation, our gratitude, our pride, but as that cannot be, will you accept this as an expression of obligation that can only be repaid in kind and which shall be made to pay you interest on an investment of good-will? That interest shall accrue to you in monthly installments:—A better and better magazine inasfar as the power lies in us to make it so.

One interesting acknowledgement shall be made. A subscriber sent me two plugs of tobacco which came from far away Ireland. A long way to my pipe but a straight road to my heart. Every wreath of incense on the altar of Lady Nicotine sends up a blessing for Old Ireland. The letters from England, the radiograms from Sweden and Austria, and the warm friendship of the telegram from Dr. Thorek—all from men whom I have never met—are a taste of heaven. Peace on Earth, Good Will to Men, is not a mere phrase.

God be with you one and all this year and for all time to come. May His blessings repay you as my poor powers and the inadequacy of my language cannot.

DA CAPO.

If all of life were mine to live,
With all its joy and pain,
And little got and much to give,
I'd live it o'er again.

For love of God and love of kind
Are worth the cost and more;
And so with most of life behind,
I'd gladly live it o'er.

AMATEUR TRICK CINE PHOTOGRAPHY

By H. Syril Dusenbery

While the amateur cine cameras on the market were hardly intended to be used in trick photography, some very remarkable results can be obtained with the exercise of a little patience and care. With professional equipment, trick photography has been reduced to its simplest terms, but with the average amateur camera, it is not quite so easy. However, it is quite within the realm of the amateur cine photographer to produce such effects as a person shaking hands with himself or a person magically appearing or disappearing from the field of view or a lightning change of costume and the like. For most of the trick effects, particularly where double exposures are necessary, the film has to be wound back into the camera after going through the usual way the first time. With some hand cranked cameras, the film can be wound back by merely cranking backwards, taking care, of course, that the lens is capped during this operation. It is also necessary to make some provision to have the film taken up properly on the "upper" reel, that is, the reel from which it was originally unwound. With the automatic motor driven cameras, no provision has been made for running the camera backwards, and the only thing left to do is to take the camera and retire into a dark room and under the safe light, open the camera and wind back the required number of feet of film by hand. This is not always convenient, but unfortunately if you want to get results with trick photography, there isn't anything that will take the place of the dark room. The most difficult part of this procedure is not winding the film back in the dark room, but is setting the camera back in its original position after returning from the dark room. A tiny error here will spoil the entire effect. The writer has found that the only practical method is not to move the camera at all, but to bring the dark room to the camera! One method of doing this is to set the camera up on a sturdy tripod in a room on the first floor of your home. If you live high up in an apartment house you have our sincere sympathy. With the camera set up in a room on the ground floor, a scene is photographed through the open window. After this is done, the blinds are drawn and the room made photographicly dark, the camera is opened and the film wound back. The camera is then closed and you are ready for the second exposure. It is also possible to make a bag similar to the plate-changing bags that will slip over the camera and admit the hands without admitting light, but the writer is frank to confess that he has never tried this, although it appears to be perfectly feasible. However, there are some double exposure effects that do not require the camera to be placed in the identical position of the original exposure and these effects are therefore comparatively easily obtained. It is also necessary to use a tripod in all double exposure tricks, and if your equipment is such that you must take your camera into a dark room to wind back the film, be sure and leave the tripod in its original position undisturbed. With the tripod firmly anchored and the camera carefully removed, it is quite possible to return the camera to its identical position after the film has been wound back in a dark room.

Another handy attachment is the "duplicator." This is simply a cap that slips over the lens with an opening in it that permits exactly half the film to be exposed and masks the other half. This

can be obtained at any photographic supply house at such a reasonable figure that it is not worth while to bother trying to make it yourself.

For the first effect, let us have the subject shaking hands with himself. The camera is mounted on a tripod and is fitted with a "duplicator" so that only the right half of what appears in the view finder is photographed. Now instruct your subject to enter the scene, walk over to nearly the middle of the picture, hold out his hand so that it just touches the edge of the portion of the film masked by the duplicator. At this point the hand should be held still for a second or so before removing it. Rehearse this several times carefully so that your subject knows just how far to walk and just how far to reach out his hand. Make sure that everything is done perfectly before attempting to photograph the scene. With everything in readiness, take the scene, watching the indicator that shows the number of feet of film very carefully. It is well to have checked this up previous to loading the camera. After the scene is photographed, the film is wound back the correct number of feet by one of the methods already described and the duplicator on the lens reversed so that now you can photograph the left half of the scene. On this side, you may have your subject seated in a chair. He rises, goes to the center of the picture and reaches out his hand as before. Care must be taken that he places his hand in exactly the same position as previously. A piece of fine black silk thread with a tiny knot in it to indicate the exact spot can be stretched across the scene to serve as a guide. This thread will not photograph against a fairly dark background and will serve to designate the exact spot that the hand should be held. The action of the second scene must be carefully timed so that it corresponds to that of the first scene. This is necessary in order to have the two figures come together at the proper time. This film when shown on the screen will give the effect of a person shaking hands with himself. In order to get good results each scene must be carefully planned and accurately timed. A great deal of patience is required to produce this trick correctly—it is not easy, but it is well worth while trying. It can be simplified by having the subject simply facing hilmself and talk without shaking hands. Even if it is necessary to take this over several times in order to get it exactly right, you will get so much fun out of the finished production that you will forget all about the trials and tribulations you underwent when making the picture.

A simple "vision" effect is readily produced by means of the "duplicator" and double exposure. This can also be accomplished without the use of the duplicator, as will be described presently. For the method in which the duplicator is used, place this device over the lens diagonally so that an upper corner of the picture is blocked out. Now photograph the scene in the remaining portion of the film, keeping an accurate record of the exact footage used. You can now retire into your dark room and wind back the correct amount of film, taking care to wind back exactly the amount used in the previous scene. The duplicator in front of the lens is now reversed so as to block the portion of the film previously exposed. You are now ready to venture forth and photograph at your leisure the particular scene that you desire to appear in the upper half of your picture. Of course, you must photograph the same number of feet as you did in the original exposure.

In professional work, the vision effect is taken by means of double exposure without the use of a duplicator. It is necessary for best results in this method that the original scene should have a dark background. It is not necessary to have the entire background dark, only that portion against which the vision is to appear. The first exposure is now made after careful rehearsal and timing and the exact footage of film observed.

(To be Continued)

Association News

Published under the authority of the Board of the P. A. of A. under arrangement with the publishers of Abel's Photographic Weekly, Bulletin of Photography and CAMERA CRAFT.

L. C. VINSON, General Secretary,
2258 Euclid Avenue, Cleveland, Ohio.

Photographers to Direct Million Dollar Campaign

The world isn't having its pictures taken as often as it did.

The Photographers' Association of America is out to tell the world what it's missing. Movies, the radio and automobiles cannot make up for blank pages in the family album.

The photographers are going to spend $1,000,000 at it, Geo. W. Harris, Chairman of the Advertising Committee has assured.

The Association's headquarters have been moved to Cleveland from Washington. The Advertising Campaign Headquarters have been established in Suite 814 to 830 131 East Market Street, Indianapolis.

"They do a $100,000,000 business a year," L. C. Vinson, general secretary of the Association says.

The gross receipts of photographers' enterprises are said to average $6000 a year, $1500 of which goes for supplies and overhead.

Photographs and flowers, the association recently concluded, are both universally wanted and regularly overlooked. Advertising aided the florists. It will quicken the public's desire to be photographed. Pictures are needed in business, by one's friends and relatives, and to please the vanity, Vinson said, and there is not a trade, business or profession that is not aided by photography in some way.

The Millis Advertising Agency of Indianapolis will direct the campaign, stage a membership drive in connection with it, and seek to accomplish its end in the next four years.

Besides Mr. Harris, Harry M. Fowler, of Fowler & Slater Co., Cleveland, and L. B. Jones, Vice President of Eastman Kodak Company are members of The Advertising Committee.

Miss Alice Henry Wins Pen Set

The Pen and Pencil Set presented by Camera Craft for the woman guessing nearest to the correct number of the total attendance at the Chicago convention has at last been sent to the winner. Owing to the change of secretary and the removal of the place of business of that officer we have found it impossible to get the necessary data until a short time ago. We congratulate Miss Alice Henry of Chicago on her ability as a guesser, and if the delay kept her guessing, the award comes at last in the nature of a Christmas gift, and this may mitigate the apparent procrastination.

Traveling Exhibits

The Traveling Exhibits of the P. A. of A. are now ready to be sent out.

There will be three exhibits this year, each containing approximately one hundred of the finest specimens of portrait photography by the best of the American and English photographers.

These Traveling Exhibits are available to museums, libraries and photographic associations, as well as to individual photographers who will properly stage them. Properly handled, these exhibits should be of great value in boosting an interest in professional photography wherever sent.

In each exhibit will be found the work of such well-known photographers as:

Harris & Ewing, Washington, D. C.
Gerhard Sisters, St. Louis, Mo.
Walter Scott Shinn, New York City.
Gus Hostetler, Des Moines, Iowa.
D. D. Spellman, Detroit, Mich.
Howard Beach, Buffalo, New York.
Charles Aylett, Toronto, Ont.
Townsend Studios, Lincoln and Omaha, Neb.
John Laveccha, Chicago, Illinois.
J. Anthony Bill, Cincinnati, O.
O. C. Conkling, St. Louis, Mo.

Marcus Adams, London, England.
F. Lambert, England.
Mesdames Morton, England,

and a number of other famous Englishmen. In fact, looking over the list is like reading a Blue Book of the best men in the profession.

These exhibits are available to any Association that will pay the expressage.

A Survey of Photographic Advertising

A nation-wide survey, including the calling upon more than 150,000 homes conducted by the Photographers' Association of America shows that the magazines of the country reach more than 70 per cent of the homes.

This ascertaining that magazines reach 70 percent of the homes is of great importance because it justifies the policy of the Association in confining their advertising investments to the magazines. The rate per thousand readers in the magazines is less than in any other media. They furnish the only advertising that can be purchased with a limited appropriation and yet reach every town and hamlet in the country. They are national.

"The most interesting part of the investigation was the study of the homes that are not subscribers or regular readers of magazines. When one considers the illiterates, the foreign born, the negro population, the people living on isolated farms, the sick and the aged, it is evident that even if 30 percent of the homes are missed a very good advertising job is being done when our story is broadcast to the 70 percent," says L. C. Vinson, Secretary of the Association.

The factors of birth, occupation, rent and education are considered by experts as the indices to buying power of any group or section. These show that the non-magazine reading part of the American public do not have the intelligence necessary to read advertising and be influenced by it.

"Therefore we know when we start that a great group of the people are not our buyers, nor can they be until they change their circumstances considerably. A close study of the families who are not regular readers of magazines showed that—

43 per cent are foreign not only by birth but by speech, custom and outlook on life.

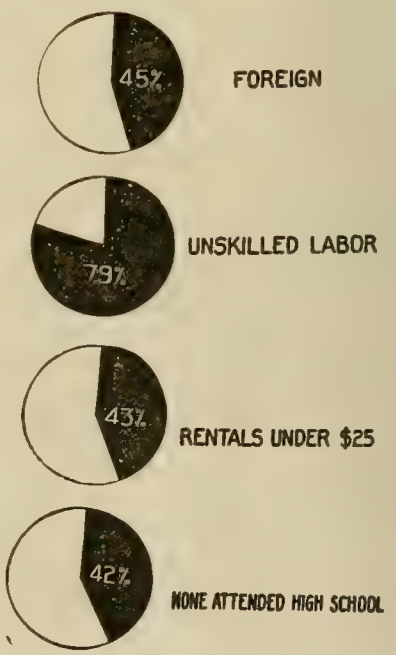
42 percent are unskilled labor or domestics.

45 percent live in homes or flats that rent for less than $25 a month.

79 percent do not have any member of the family that has had more than 8th grade schooling.

"These four indices of birth, occupation, rent and education indicate that the non-magazine reading public are not susceptible to any form of advertising. They may be buyers of merchandise, but they follow the crowd and get those things that others are buying," says Mr. Vinson.

Advertising experts coincide with Mr. Vinson's views in that the only way to reach this class is through influencing the middle class and upper stratas of the social fabric.



This chart will elucidate at a glance conditions which establish a basis on which the campaign shall be pursued. It is an evidence of the minute care being exercised.

Master Photo Finishers *of* America

Harry S. Kidwell, President ..... 217 N. Wells St., Chicago, Ill.
Ibert E. Block, Vice-President ..... 27 Von Hillern St., Dorchester, Mass.
Wm. J. Mauer, Treasurer ..... 212 State St., Madison, Wis.
Guy A. Bingham, Executive Manager ..... Box 1020, Rockford, Ill.

Territorial Vice-Presidents

South-Western States: W. F. Honnen ..... 1240 S. Main St., Los Angeles, Calif.
North-Western States: C. M. Coffey ..... 284 N. Commercial, Salem, Ore.
Mid-Western States: Chas. W. Lynn ..... 3917 Orleans Ave., Sioux City, Iowa
North-Central States: John H. Seamans ..... 7052 Jeffery Ave., Chicago, Ill.
Central States: E. L. Hurlburt ..... 315 St. Louis St., Springfield, Mo.
South-Central States: J. A. Hammond ..... Box 650, Meridian, Miss.
South-Eastern States: Elon C. Robison ..... 105 Third St., N., St. Petersburg, Fla.
Great Lakes States: C. P. Phillips ..... 6930 Gratiot Ave., Detroit, Mich.
Dominion of Canada: W. A. Taylor ..... 274 Carlton St., Winnipeg, Man., Can.
Central Coast States: Wm. H. Eichner ..... 1210 "G" St., N.W., Washington, D.C.
New Jersey—New York City: J. G. Taylor ..... 24 E. 23rd St., New York City
New England States: H. K. Atkins ..... Middleboro, Mass.
Mid-Eastern States: M. J. Koch ..... 535 Penn Ave., Pittsburgh, Penna.

HOW ABOUT IT?

Is the vitality of Conventions a matter of opinion or of statistics? Speaking from our few years of, but intensive observation we should say neither. The life of a trade organization depends only in part on the service it gives through the year. There must be a concession to human nature in the innate desire all men have for holiday celebrations, displays, and get-togethers. But a convention is not merely a pastime. There is a stimulus for the individual which sends him home prepared to do better work, hold for better conditions and prices, and act more humanly toward his fellow men. There is a stimulus to trade in that men see new things or staple things attractively displayed and educationally demonstrated and are induced to buy, thereby making a profit for the manufacturer and a number of profits for themselves through being better equipped.

An association without a convention is hiding its light under a bushel. The conventions must not be expected to show an even and regular upward trend in numerical attendance. Location may act for and against. And it is even conceivable that as associations grow in quality the mass may automatically eliminate and better men remain. Better men mean, too often, fewer.

Camera Craft,
Claus Spreckels Bldg.,
San Francisco, Calif.

Dear Sir: In view of the fact that one photographic publication addressed to the professional photographic industry unfortunately has published an editorial advising that "The lack-of-attendance blight, which seems to have affected all portrait and commercial conventions this year, also got in its deadly work at the annual convention of Master Photo Finishers of America, held at Boston, November 10th, 11th, and 12th," and that "The attendance dropped considerably below last year's figures and was a decided disappointment not only to the officers, but to the Boston and New England boys, who had made plans for a tremendous turn-out," etc., and it seems advisable to offer you for publication a true statement of actual registration at the recent Boston Convention, as compared with that at our previous annual Convention in 1925 held at Detroit.

The figures shown are, we believe you will agree, far from disappointing, and show a very marked increase in attendance this year, instead of a "decided decrease." Also, we have been unable to find any officer of the Master Photo Finishers Association who at any time at Boston expressed disappointment in the attendance. A poll of those manufacturers who exhibited at Boston also fails to show even one exhibitor who was disappointed with the attendance.

In view of the fact that attendance figures have been used to measure the success or failure of Conventions, and that our Association, based on this measure, has since its birth shown a very remarkable increase in all branches of its work year by year, we trust that you will help correct the erroneous impression which the article of one of your con-

temporaries has, through error, broadcast.

Comparative Statement

Compiled from the original registration lists now on file at the National Office, Rockford, Illinois

	1925 Detroit	1926 Boston	Percent Increase
Delegates attending	249	316*	27%*
Manufacturers' Representatives	24	51	
Total Registration	273	367	34%

Note: Numbers and percentages differ a trifle from those reported on advance report from National Office. A registration fee of $5.00 was collected from each delegate to cover entertainment features. Total collected on late report shows $70 more collected than registration list calls for, and further investigation shows that some of those who registered immediately after the Convention opened are not on our list because a new clerk passed out the typed registration card to the delegate instead of filing it in indexed file as required. The $70.00 overage would indicate that fourteen registered who are not listed.

Also, at last year's Detroit Convention the Detroit members registered over 20 of their good-looking employees to serve as partners at the dinner dance and the ball. This year at Boston these extras were not required to register. Which, if taken under consideration, makes the attendance of actual Photo Finishers at Boston show a 38% increase over that at Detroit last year. A figure which probably would be even more correct than the 27% which is shown in the digest above.

Thanking you and Camera Craft for the splendid support you have given us at all times and such as you consistently give at this time to correct the unfortunate situation, the writer wishes to remain,

Very sincerely yours,
Guy A. Bingham,
Executive Manager.

I am keeping off of this controversy, which seems to have settled down to a love feast anyway. Guy Bingham's letter is given you and it rings true.

Likewise, I didn't attend the convention this year. It takes $350 to make a trip, and a stay in Detroit, and it should have taken $450 to make Boston. An amount that the best authorities in the organization have asserted is too much money for a man or an association to spend on one man's attendance at a convention. Notwithstanding which I should have been with you if the old bank account had allowed. How much I was with you in spirit many realize for their personal letters came to me from their homes before starting, from the convention city while there, and from their homes when they had returned.

Guy is being very good to me these days, and he has sent me a very interesting write-up of the event and some pictures, all of which you shall have in installments. Do not miss reading every word for this is your neutral and disinterested ground. I have no ax to grind, would accept no office, have nothing to sell, and if sincerity and firmness of purpose count for aught, should be accepted as representing what there is of right on either side of a contention. All sides may say their say in these columns, so long as the intent is to build up and strengthen the cause of the Photo Finisher and not just to vent a personal spleen, exploit a selfish interest, or tear down for the wantonness of doing so.

You have a wonderful set of men at the head. Remarkably keen and farsighted. Doubly remarkable as showing an acumen not common in professions. They are honest and sincere. If they err they seem to be big enough to want to be told. But tell THEM. Don't go about as one of the Whispering Gallery Touts. Don't pass anything along unless you know it is truth. You may be being used. Don't let anyone use you. We are all working for the same thing. Let us work with a will and a good-will.

When Out of Underexposed Slips

Leave film in the tank an extra twenty minutes and put in an Overexposed slip. This also works vice-versa, the other way round. Don't be frightened. We shall only tell the least important things.

Helpful suggestions like this will be welcomed from any source. Tell us your secrets.

Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

IDA M. REED, Secretary, 703 Market Street, San Francisco, California

Things Do Move

With your President, E. J. McCullagh, in New York at the Executive Board meeting of the National, where he will search out and delve deeply into the innermost recesses of the Million Dollar Advertising campaign and other matters of vital importance to all photographers in whatever part of the country, we may expect enlightening deductions and productive conclusions on his return.

Mr. McCullagh returns by way of the Northwest and will officiate at a meeting of the P. I. P. A. committees, Executives and Trustees, to which your Treasurer, Laurence B. Morton, will journey from San Francisco. This gathering of the powers that wield the destinies of your association will bring about a final settlement of many things that have naturally and necessarily hung fire till details could be threshed out and tentative plans could be minutely studied.

The welfare of this great western organization depends, not so much on radical and spectacular action as on conservative, wise deliberation followed by decisive moves tending to the betterment of each and every member, irrespective of locality or branch of the craft. Beyond question every officer whom you have honored with your trust has your interests at heart, and equally beyond question each is striving to honorably acquit himself by laboring for the common good.

The Northwest has proven it holds clear, conservative and constructive minds. It certainly has brought into the P. I. P. A. a wealth of energy and enterprise. Zinn, Evans, Vinson, Markham, Gensler, Mayer, Coffey, that grand old man of honor Butterworth, and too many others to mention, too well known to need mention are monuments of that part of our jurisdiction. In California, Morton, Young, McCullagh, Lancaster, and another host of thinkers and doers have established the worth and importance of calm cerebration and tireless activity. In one purpose and to one end north and south, members from Washington, Oregon, California, Canada, or whatever district, there is a potentiality that shall accomplish wonderful things.

Wonderful things, indeed, are in the offing. Keep your glasses trained on the harbor of your hopes and watch the ships you helped to build come sailing in, bringing you better conditions, better business, closer fellowships. 'Tis a consummation devoutly to be hoped and a possibility most welcome for being imminent.

WHILE YOU WAIT, AS YOU HOPE

WORK

BE A GOOD ASSOCIATION MEMBER,
GET GOOD MEMBERS TO JOIN

HELP

MAKE YOUR EFFORTS SERVE IN THE RIGHT DIRECTION. WORK WITH, WORK FOR YOUR ORGANIZATION. AS PART OF THE WHOLE YOU SHARE THE BENEFITS

Ye Editor Retaileth Newes of Ye Profession and in Quaint Italics Titillateth Ye Sphynx with Hys Quill

President E. J. McCullagh Goes East.

That canny little Scotsman is always on the wing. Now its New York where he is to attend the meeting of the National Association Committee. From there to the Northwest in the interests of the P. I. P. A. and then home for a week or two to attend to his own particular business. Wonder if Mrs. McCullagh reminds him of glass hats now and then!

The Oregon Division

Fred Mayer is a live wire and his announcements of meetings prove the fact. Read this and judge as to whether he gets the brothers together or not. I should break an engagement with an old college chum to attend a meeting that is made to so pique my curiosity and arouse my combativeness. When any man tells me my attendance is a matter of good or bad faith I want to be on hand to say something about it. Fred, you're all right.

"Pres. Coffey has called a meeting for next Thursday, Dec. 30th, at Portland. Meeting place, the plant of Sawyer Service, Inc., 181 Ella St. (Take 23rd St. Car, get off at Washington and Ella. Then you are a half a block away and in plain sight of aforesaid place.)

Time of meeting not yet stated. I assume that Coffey intends for us to have a caterer on the job to serve something to eat, as he said he is having some tickets printed in Salem which I am to send you later. Will let you know.

Anyway, this is very important. Election of officers and everything.

Don't let anything keep you away. The only improvements in your trade, get that, in your bread and butter getter, have come through association activities, and will only come that way in the future. So why let some every-day sort of date or pastime interfere with your being at this meeting?

Someone is going to bring up the proposition of setting a date for 15c developing all round, as there has been a lot of talk about it. Those who are getting it in Salem and other places are getting it as a matter of course—no trouble at all.

When some one is absent who should be there it is glaringly evident. Looks like evidence of bad faith. Be there. Your ideas are always in demand. Get them off your chest.

Final Dope

Finishers meeting (M.P.F. of A., Oregon Division) and Dinner, 6:30 p.m., Thursday, Dec. 30th. This Thursday at Sawyer Service, Inc., 181 Ella (near Ella and Washington streets).

Sealy-Dresser are going to put on a good spread. $1.25 per plate. 6:30 p.m. sharp.

Pres. Coffey says that so many reports of obnoxious and pernicious skulduggery have come to him, and that there are so many rumors about conduct unbecoming members of the Master Photo Finishers Association or any other association, that he has been forced to appoint a tribunal to thrash some of these things out. Rumor has it that just about everybody, including some of our supply men heretofore thought quite respectable, are involved in some scandal or other.

Also there will be a Christmas tree. We hope none of those present will fail to get an **appropriate** present. (No "if" to it.) Dig up some appropriate piece of junk, or rather several, and sneak them to this tree sometime between now and Thursday when the presents are given out."

Could you resist that?

The January Meeting.

The month immediately following the holidays is not the best in the year for a meeting. After the rush and stress comes a period of relaxation when the old slippers and the home fireside seem better than anything an association can offer. Business is let down and commercial interests are shelved, in a way.

But the meeting of the Photographers Association of Northern California at the Bellevue Hotel, on the evening of January 19th was very well attended considering the modifying circumstances and the program was well worth coming to hear and see.

It was an informal affair. Gavien McCullagh started things by moving that the reading of the minutes be dispensed with and the motion carried unanimously. 'Tis a shame the way they steal Miss Ida M. Reed's prerogatives. What's the use of being a secretary if you cannot read your minutes? Miss Olga Dahl seconded Gavien's motion. She is determined that if she is not allowed to collect dues in public no other officer shall read any minutes, or something like that. The unanimity of the membership proves they know the minutes are all right and anyway would rather accept than hear them, and they don't care if dues are never collected.

A general discussion on What Do You Think This Organization Should Accomplish followed and lead to the elucidation of several new and good ideas. Norman Siller suggested a Spring Print Exhibit or Competition; Seargent O'Callaghan spilled a plan to increase interest and attendance; and George W. Derbfuss advised that a committee be appointed by the chair to personally visit and invite attendance of members. Whereupon Duke Buttrick offered his services to visit photographers and boost for the organization.

Norman Siller then arose in the dignity of an attraction and showed two reels of motion pictures, one of the Japanese troup of Boy Scouts, number 12 in their camp on the Russian River, and the other of a baby at home. A good place for a baby and a wonderful picture. Both were enjoyed.

President Lancaster now introduced Mr. J. Brush Anderson who showed a hundred and fifty slides of the most beautiful scenery in the west. It was a glorious display that accented the See America First idea and the appreciation of the audience was shown in a substantial way.

President Lancaster in closing the meeting expressed thanks to Hirsch and Kaye for the lantern and apparatus necessary to show the slides and reels, to Norman Siller for his part in the entertainment, and to Mr. Anderson.

The food being exhausted, the program over, and no further business before the house, the meeting was declared adjourned and everyone, including Miss Mabel Spencer, went home.

An Increase in the Merrihew Family

That charming fellow Sydney M. Merrihew makes pictures. Not just portraits but pictures. He gives the world real human, pretty faces on paper and betimes in the flesh. We never met Mrs. Merrihew but handsome as the male half of the family is, we judge the better half must be good to see, basing our opinion on the child who is looking into the basinette at the new baby.

When God seeks to give his superlative blessing to a woman he sends her a baby, and though man seldom deserves such a gift the Divine generosity lets the father get happiness therefrom, too.

Here's to the Merrihews. May their tribe increase and with every accession may their health continue and their prosperity grow apace.

The Stowes Are Also Granted This Blessing

To the E. K. Stowes of San Francisco there came a son on the 14th of December. In time, with trevail and care passed, to bring a new and greater meaning to the Merry Christmas. May the son and heir prove worthy of the parents and grow to a manhood that shall be their pride.

Try as I will to give every reader ten dollars worth for twenty cents, in each issue of Camera Craft, the best I ever succeeded in achieving was nine dollars and eighty cents. I don't blame certain readers for kicking.

Edited by H. D'ARCY POWER, M. D.

Potassium Permanganate in Photography

By H. D'Arcy Power, M.D., F.R.P.S.

For many years past small paragraphs have appeared in photographic journals dealing with this or that use of the permanganates, but there has been little to suggest to the average worker that in not having a bottle of solution of potassium permanganate on his dark room shelf he was neglecting one of the most u eful chemicals at his disposal. I propose to show here its use as :

A bleach for sepia toning.

A hypo eliminator.

A deodorizer for H2S.

A reducer.

For the control of gradation in negatives.

For the making of actinometers for brown toning.

There are other uses as the total removal of the silver deposit as in the autochrome process.

A bleach for bromides and hypo eliminator.

We can consider these two uses together because they are intimately related. As a test for the total elimination of hypo permanganate has been much used. A drop or two of a saturated solution of the salt (it will be a six per cent solution) is added to enough of the wash water to make it faintly pink. If in one minute it is unchanged the hypo may be considered as eliminated, but if it is not the permanganate can be used to rapidly destroy it. A little more of the reagent is added to the wash water, and as this loses its color still more until a permanent pink is established. The prints are likely to show slight yellowness from deposited oxide of manganese, requiring a rinse in a bath of acid sulphite or metabisulphite of soda, or what is cheaper and usable over and over again a solution of oxalic acid. The importance of complete elimination of hypo, especially for papers or plates that are to undergo toning, or other after-treatment is not nearly enough recognized and the slight trouble involved in the use of an extra bath is well compensated by the saving of time in washing and the security of the print or negative. The two commonest causes of unequal sepia toning are, unequal fixation, and imperfect elimination of hypo. The first can only be certainly secured by passing the print through a second hypo bath, as has been fully demonstrated by the careful work of the Lumiere brothers. If silver not belonging to the image is retained it must be of necessity darker when brought into the sulphide bath. If hypo is imperfectly eliminated, and especially if, as is usually the case, it is retained in spots, then when such spots come into contact with the usual bromide-ferrocyanide bleach the image is reduced at that point, to give a paler spot when sulphurreted. For this second and more frequent failure the substitution of a bleach made by adding a few drops of **hydrochloric** acid to a solution of permanganate of about one part of the stock saturated solution to about twenty of water, exact strengths are n o t important. This bleaches immediately, and with a simple rinse it can go at once into the sulphide bath. The advantage of this procedure, apart from its rapidity and cheapness, lies in the fact that any residual hypo in the prints can not affect the color because the permanganate completely oxidizes it.

Permanganate as a Deodorizer of H2S.

In the use of sulphide for toning great trouble is often caused by the odor of rotten eggs caused by the traces of sulphurreted hydrogen in the air, the smaller the quantity the worse it smells.

Now this trouble can be completely eliminated if the following technique is pursued. Tone the prints with a strong solution of Sodium sulphide (the best workers are following this course as it is,) a sheet of glass over the dish is a good protection. Have ready a basin of water tinted fairly deep with permanganate, and pass the prints quickly into the basin stirring them around. If enough permanganate has been added the deodorization is immediate and complete. Remove them into a basin of clean water, and if any yellow staining is present, pass them into the acid sulphide bath and it disappears at once. In my own practice I do not flood the prints, but swab them with a 5 per cent solution of sulphide. It saves solution and odor. Constantly travelling as I have been for the last three years I have pursued this practice in the rooms of hotels without detection, which is the best recommendation I can give. After sulphuretting all dishes should have a rinse with weak permanganate.

A Reducer.

If the object of reduction is to maintain the gradation of the print or negative then acid permanganate is undoubtedly the best reducer at our disposal, far less tricky than the persulphate, which is more generally employed. There are two ways of compounding it, either with a weak solution or permanganate acidulated with sulphuric acid, as in the autochrome reversing bath, only many times weaker, or, by substituting hydrochloric acid for the sulphuric acid. Both will effect a quite even reduction at a rate that is perfectly controlled by the dilution of the solution. slow reduction is not only safer but better. The difference between the action of the two acids is this, that with the sulphuric acid bath the reduction effected is not reversible, the silver set free being soluble, but with hydrochloric acid the liberated silver is changed into the insoluble chloride. and if you have overdone the reducing you have only to redevelop and you can try it again, but if the reduction is correct you will need to remove the silver chloride by a hypo bath, or it will darken back again under the action of light, though not to that of the original image. When I have to reduce I nearly always use the hydrochloric acid form, and never Farmers reducer except when I wish to accentuate the gradation.

In the Control of Gradation. As a Retouching Medium.

Some months ago (April, 1926) I reproduced in Camera Craft a technique for retouching the film of a negative with an aniline dye. This has since been much exploited, and the dye put on the market. I feel that, used with care, it is an excellent method and capable of gaining better results than any other in the control of broad masses of light and shade. One point in the procedure left a doubt with me, namely that the coloring material was an aniline dye, and I have no trust in the non bleaching quality of any aniline color that has not been tested in this respect. Recollecting how permanganate is employed commercially in the staining of wood, and that the stain consists of unalterable manganese oxide. I thought I would try it on the negative film. I did so and though I used only a one per cent solution for a few seconds, and obtained only a moderate yellowing of the film, yet when printed the restraining was much too great. It was clear that the yellow stain, which is quite transparent, is a most powerful neutralizer of the actinic rays. Thereon I started to determine exactly what it would do, and the result is recorded in the scale of tones here given. Two sets of experiments were made, the material being a photographic negative film fixed out, washed and dried, and cut into strips. These were immersed for a period of three minutes in a set of solutions, commencing with a strength of two per cent and regularly diminishing to a dilution of one in thirty-two hundred. The dried strips were mounted side by side and printed on both Solio and bromide paper. An examination of the chart will show that in strengths of more than one in a hundred no light passes the stain, although it is perfectly transparent to the eye, and in strengths of less than one in eight hund-

red it blocks too little light to be effective. This means that when applied to the film of a negative to hold back an underexposed part it must be used in strengths between one in two hundred to one in eight hundred, providing three minutes is the time for its action. A second set of experiments to see whether a strong solution could be used for graded shorter periods convinced me that this was not the way to work, as differing thicknesses of gelatine in the film yielded unlike results. The period of three minutes action allows of full penetration of the film and perfectly even staining. I employ a somewhat different technique to that described by M. E. Muller in the Digest of April, 1924, in which he used coccine. Having decided what areas I wish to restrain, and what strength of solution to use, (this is chosen by reference to the chart of mounted slips). I rapidly wash in its borders with the solution, applied by sable hair brush or swab of cotton. The gelatine immediately rises and makes a barrier to further spreading. It is now a simple matter to keep the surface wet for the few minutes required With practice, small as well as large areas can be controlled. When it is desired to block out a portion of the picture it is easily effected by using the strong solution, which, after it has dried on should then be washed off, leaving the area a deep but transparent brown.

As An Actinometer

The strips of tinted film mounted side by side and used as a negative to print on to paper or a lantern slide make an excellent actinometer for carbon or any of the pigment processes.

For Brown Toning

If a bromide or gas-light print is immersed in a very weak solution of permanganate it immediately begins to change through brown-black to a chocolate brown, and also at the same time to bleach out, if continued it will entirely disappear. If the picture is fully printed the toning will be complete before any damage is done by the bleaching. If the image has been attacked it can be immediately restored by redevelopment and the color will not be the original black, but a warmer tone. It is evident from this that when simple toning is done that a silver salt is left in the image, which might undergo darkening later. I tried fixing in the acid fixing bath and found that the image looked brighter but lost most of its brown tone; suspecting that this was due to the acid attacking the manganese moity of the image I tried fixing in plain hypo slightly alkaline with ammonia and obtained an unchanged image that now did not redevelop to a darker tone. This is as far as I have carried the matter at present, but I see that a frequently useful modification of tone may be secured in this manner. Taken altogether, I feel that permanganate is worthy of a more honored place in the dark room than is usually accorded it.

Bromides and Bromide Toning

It might be well supposed that the last word on this subject had been said long ago, and so it probably has been, if it were possible to get them all together and sift them, but to papers, inquiries and advice there is still no end. We have excellent research laboratories and on many of the points still unthrashed in the photographic press they have pronounced on the basis of careful experimental work, but their results seem quite unknown to the mass of workers. The better class Journals dutifully report them, but the one issue of all only reaches a limited number of even the professional class, who usually stick to an inherited, or acquired technique. The only cure for this state of things is more professional schools, with competent teachers, who would be expected to keep pace with the advance of knowledge. These thoughts lead me to say something about recent pronouncements that have come under my notice.

First: I read an account of how fine purple toned bromides might be made by bleaching a print with the regular Bichromate hydrochloric acid mixture, washing and exposing the print to strong sunshine. Apart from the fact that in this part of the world (North Europe) strong sunshine is unattainable for weeks, it did not appeal to me on chemical grounds. I carefully tested it out.

(To be continued.)

CLUB NOTES

Forthcoming Exhibitions for 1927

March 19th to April 17th. Annual Pittsburgh Salon. Closing date February 19th. B. H. Chatto, Secretary, 1300 Milton Avenue, Pittsburgh, Penn.

April 18th to 30th. Scottish National Salon. Closing date March 3rd. Honorable Secretary, Holms Carlisle, 21 Greenlaw Avenue, Paisley, Scotland. This Salon is strictly for residents of Scotland or of Scots living in other lands.

April 18th to 30th. Bridge of Allen and District Photographic Society, Third Annual Exhibition. Closing date for entries not given. Miss Margaret Hughes Secretary, Rhu Allan, Bridge of Allan, Scotland.

May 1st to 14th, 1927. All Japan Association of Photographic Societies. Address International Photographic Salon, Tokyo Asahi Shimbun, Tokyo, Japan; closing date April 15. Entry blanks at any Japanese Club in America.

Down Los Angeles Way

The Bulletin of the Los Angeles Camera Club shows some worth while doings and bespeaks a lively year to come, but may we suggest that the heading be somewhat more specific? Coming to the desk at a time when twenty or more similar documents arrive we cannot tell at a glance whether the Monthly Bulletin of the Camera Club be in Los Angeles or Portland. As a member the names and the mention of the Southwest Museum was our only clue.

Positively we shall have to attend a meeting now and then. With Los Angeles expanding the way it is we shall soon be able to take a street car and ride from city to city. If we could travel as fast as our thoughts and desires we should be at every meeting. And that is sincere, fellow members.

California Camera Club

This mighty organization continues to gain numerically, but we sometimes wonder if the entertainment features are not stressed a bit too strongly. The encouragement of the gay and frivolous to join a camera club furnishing revenue only will beget a danger which may lead to disaster. Not that matters photographic are being neglected at the house on Polk Street—far from it—but that a misconception may be born and grow that the famous, old C. C. C. is not so much a Camera Club as a Social Club.

To those who know such an idea cannot come, for with Syril Dusenbury making a host of real Motion Picture experts and having a most respect worthy equipment furnished him to help the cause; with William Pretsch getting his broods together under all sorts of conditions of weather and men for picture making hikes; with the worthy president, Karl Baumgaertel spreading cheer and encouragement, photography is not really suffering. But let us put a shoulder to the wheel and push for a few real pictorialists such as the late Raabe, the migrated Kales, and others of the golden days when the C. C. C. was only, and exclusively a photographic club. The material is in the organization. Hirshler, Doctor Jellinek, Baumgaertel, Boda, and at least a dozen more need only that incentive within the club itself to make their work outstanding. It is a great club with noble traditions. Let none of its glory be dissipated in commercial, social, personal aspirations.

Cleveland Photographic Society

If space permitted and the law allowed we should jump the copyright laws and reprint the entire "Thru the Darkroom Door." It is good reading and pertinent to time and subject. The calendar reads like a University of Photography prospectus.

December 8th—Herbert W. Brandt, lecture on Bird Life on the Yukon Delta.

December 15th—Print Competition and consolation for all in the shape of the established Coffee and Sinkers.

December 22nd—Social Night. Music and Refreshments; Motion Pictures, and number of good things for good measure.

December 29th.—For members only. Foibles and Follies. Has a wicked sound. Foibles and Follies has a Ziegfeld flavor. And behind closed doors, as it were! And says the little blue book, last but not least, Coffee and Doughnuts. Say, fellers, those doughnuts must be furnished by yearly contract. Bet they're mighty good eating or the repeat would not be so persistent.

The Brooklyn Institute

There is a substantial, classic impression imparted by all that takes place at and which emanates from the Brooklyn Institute. The New Year started auspiciously with a hold-over exhibition of the prints of Dr. Ruszika. On the 6th of January Miss Lauffer resumed her classes, and on the 7th Mr. Zerbe gave the fifth of his series of demonstrations on Table Top Photography. On the 10th Miss Lauffer showed some of the prints which our correspondent for some reason says are the prizes of her supposedly European trip. The 17th brought a talk and demonstration on "How To Increase the Speed of a Plate Some 20 Times," by Mr. Roger S. Estey, M. S.

The Thirty-Seventh Annual Exhibition of Prints is announced for the entire month of May and will be seen in the Museum Building, Eastern Parkway. The Secretary of the Department of Photography of the Brooklyn Institute desires in this place and at this time to extend to all friends of his organization neartiest New Year's greetings, none the less fervent and sincere for the belatedness.

New York Institute

Although the Home Study Department of the New York Institute of Photography at 10 West 33rd Street, New York, has been in operation for only two years, the tremendous demand from students all over the globe has demonstrated that there is a great need for adequate instruction by correspondence in all of the various branches of the photographic profession.

The Institute has been giving Resident Instruction for more than 17 years. So great has been the success of the Home Study Courses, which are based upon the Institute's Resident Instruction in Professional Photography and in Motion Picture Photography under the able direction of Carl Louis Gregory, F.R.P.S., Dean of the Institute, that the directors have decided to extend the scope of instruction by adding a course in Commercial Finishing for Amateurs.

It has never been asserted by the Institute that Home Study is quite as good as resident attendance. But so many requests for instruction by correspondence have been made by students, whose circumstances will not permit them to take the time required for personal instruction in the modernly equipped studios and laboratories of the school, that a Home Study Department was established. A large number of the Institute's correspondence graduates are now established in positions or are in business for themselves who would not otherwise have had the opportunity to engage in this interesting and profitable profession. This will interest the clubs.

The Paris, France, Twenty-First Salon

The success of the 1926 Salon of our French confreres cannot be guessed from what we have heard or read, for through some unfortunate slackness on the part of the Societe Francaise de Photographie the American Photographic press has not been kept in touch. But we have just received the book of the Salon, and it not only proves an album of transcendent art in itself, but carries the assurance that the masters of the world have not been niggardly in submitting their best work. This is as it should be, for Paris is, has been for decades, and promises to continue being one of the centers, perhaps the center of pictorial art. Certainly the judges who passed on the hanging and those responsible for the wonderful book in our hands are to be commended for their careful, unbiased selection. Nationality, previous reputation friendships, influences, or hope of reciprocated favors have been discarded and justice is patent.

Let every aspiring pictorialist and every already arrived camera artist possess himself of this Album. It is not a book of ordinary reproductions, but is profusely illustrated by the photogravure process. The text is in French, but the pictures are in the universal language of all times. Published by Braun and Company, Paris, France, and obtainable from them or from the Societe Francaise de Photographie, 51 Rue de Clichy, in Paris for 40 francs, by mail in France for 45 francs, and in other countries for the exchange value of 55 francs.

Chicago Camera Club.

Never mind the news. This is, as Phibbs says, a Gang, not a Club. So here is some stuff that the author probably meant for poetry. By that name it is doubly funny. Joshing aside, there is such human fellowship in jibes of this sort, such clubby feeling that we are glad to pass it on. Who wrote it? I don't know. Whoever he (she) is he (she) is a good fellow (fellowess).

There was an old boat in Gloucester,
Whose owner knew not he had lost her
Till he found her grave
Beneath a wave
Where Otto Bahl's rowing had tossed her.

Our loquacious, nocturnal, Geo. Sohn,
Argued long in a loud raucous tone,
He said, "I confess,
I owe my success,
To my cat-naps before I go home."

A Scotch camera-toter named "Robby"
Took his landscapes all from the lobby.
They asked him why?
He made this reply:
"Saving steps is a Scotchman's hobby."

Doctor Poundstone, I've been thinking
What a sad world this would be
If my old tooth should start to blinking
While you're out on a Western sea.

Four and twenty Mallards baked in a pie
Laid their demise to Geo. H. High.
When the pie was opened the birds began to sing,
When he goes to England, God save the King."

Los Angeles Activities

Two outstanding facts are associated with this New York of the west: It is laughed at for boasting of superhuman achievements, and it makes good on every boast. The first causes raucous laughter, the second bitter jealousy. In photography, it pulls off two salons, both worthy of ranking with the best in the world, and its artists contribute some of the finest pictorial work that comes out of the west. That men like Kales, Archer, Moerdyke, Doolittle, Weston, Fleckenstein, Struss, Stick, Moerdyke, Thomas should be originally from or permanently of Los Angeles proves that the environments are stimulating to art and the encouragement sufficient to feed the stimulus.

The Los Angeles Camera Club and the Pictorial Society seem to work apart but not antagonistically. Mr. Vanderpant's theory that fewer Salons might make for better work falls down in the southwest. With two salons within a few months the output has been better than ever, the contributions larger and the attendance increased. As an educational factor the public seems to respond and photography is coming into its own.

Mr. Thomas, of whom we have heard much lately in the most creditable connections, seems to have taken his enterprise into the pictorial field to its great benefit. Salons call for hard work, and as such hard work is purely eleemosynary, hard workers who are more or less Utopian must be found. Los Angeles has found Thomas. Long may he wave. Thus exhibitions will generally be found to move about a few individuals.

The Brussels International Salon

Belgium is a land of fine art. The name breathes of the masters in painting and sculpture. We who love the work of Missonne in photography have a peculiar affection for anything Belgian. It is therefore with double pleasure that we call attention to the 1927 Salon and exhort every pictorialist to contribute generously and of his best. A letter to M. M. Devaivre, 152 Rue Markelbach, Brussels, Belgium, will bring entry blanks and particulars.

NOTES & COMMENTS

The Girl On the Cover.

We originally called the picture "Beauty Admires Beauty." Miss Dorn seems to enjoy looking over the pages of Camera Craft. We give our readers a chance to look her over and do homage to her pulcritude and good taste. The lady is as charming as she looks, which is saying a lot.

"Photographing the Atlantic and Pacific Oceans in One Shot."

The above sounds like a big order, but the stretch of area covered by the camera involved only sixty miles and the photograph was taken at an altitude of 12,000 feet over the Panama Canal Zone. This is the first time in history that a photograph has been taken of the entire length of the zone at one shot, and it is believed that this is the first photograph ever taken showing the Atlantic and Pacific oceans on one print. Showing the entire canal from the fortified islands in the Pacific to Fort Sherman on the Atlantic, this photograph is most outstanding in some excellent photographic work performed by the 12th Photo Section, Army Air Corps, at France Field, Panama Canal Zone, under the leadership of their commanding officer, Lieut. George McDonald.

Gevaert New Catalogue.

The new booklet issued by the Gevaert establishment astounded us. The number of items and the novelty of some of them come as a liberal education. We advise the reader to get a copy for himself and learn what is offered in the standard lines and in new products of which he perhaps knows nothing.

W. H. Salmon With Haloid

Anyone who has ever met W. H. Salmon will want to know where he may be met with again. He is that sort of a fellow. Until recently Vice-President and Director of the Defender Photo Supply Company of Rochester, New York, he resigned to assume management of the New York City office of the Haloid Company, manufacturers of photographic papers.

Mr. Salmon was with his previous connection for nineteen years, having begun in a minor sales capacity, advancing through branch management to general salesmanager, and finally to Vice-President and Director. His knowledge of photographic merchandise and acquaintance with the trade is country-wide. At present he is a member of the Executive Board of the Photographic Exhibitors' Bureau.

As a graduate of the University of Rochester and member of Theta Delta Chi he is prepared to swap Frat narratives with Delta Chis. We think he is a married man and so is wearing his own pin or lending it to his better half for a scarf-catch. His membership in the universal order of Good Fellows assures him the highsign and goodwill of anyone, anywhere.

He took up his new office with the Haloid Company on January 3rd. where he succeeded Mr. C. H. Daws, who was with Haloid for fifteen years and now retires.

The Haloid Company maintains branches in New York City, Boston, Chicago, Los Angeles, San Francisco, and Seattle. Its officers are Gilbert E. Mosher, President; J. M. Walmsley, and E. C. Yauck, Vice-Presidents; and J. R. Wilson, Secretary and Treasurer.

A good firm,and a good line of goods.

A Correction

We are informed by Mr. J. W. Johnson that the address of Mr. Harris, the agent for Snow White in Los Angeles, was incorrectly given in a previous announcement. It should read 810 North Monterey Street, not 810 North Montgomery Street. The city was correctly

given. It is Los Angeles, California. From what we learn of Mr. Harris we are convinced that no one in California will long be in doubt where the splendid product he represents may be found, but we are happy to make the correction in the interests of accuracy and all concerned.

The Agfa Prize Contest

At last the winners are announced, and the list fills a 16-page pamphlet with small type, close printing. The grand prize went to our friend Paul W. MacFarlane of Los Angeles, and amongst the other winners will be noted many of the entrants in the monthly Camera Craft competitions. There may be no connection, but again, there may. John Skara, Doctor Pardoe, L. E. Edmonson, Leonard Purin, L. F. Bucher, J. A. Paradis, Jr., G. Haase, and many others whose names are familiar to us are shown as successful under several headings.

Johan Hagemeyer

Wandered in with a cane and a pipe, clad in Plus Fours, whatever that may mean as connected with the bicycle pants of other days, and we talked about photographic art and photographic artists. That is, Johan talked and we listened, for when a real artists speaks the present writer is glad to listen.

Hagemeyer is established in San Francisco now as a portraitist, and when his ability to bring his already known artistry in pictorial lines becomes known as carrying over to the portraying of the human face, mind, and moods, he is going to find his time so filled that the salons will have to miss his usual contributions.

G. W. Harris

We never see George Harris, or even his picture, without feeling he is a wonderful fellow with whom to have a good-natured scrap. There is keenness, humor, sarcasm, and sterling integrity in that mug. But, speaking for myself, I should hate to be in the wrong and try to get away with it when Harris is around. All this anent the holiday card before us from our once met friend. It is a New Year's greeting and it depicts himself pointing to a clock face which displays the hours from XII. to VI. The pointing thumb and the facial expression seems to say, "If you mean well, here are my best wishes, and if you mean wrong, it's twelve o'clock for you. Good night."

In Reference to Photostat

The Photostat Corporation desire us to correct the statement made in a recent article which read "Photostat is a trade name for a branch of photography." They inform us that since "Photostat" is a trademark it is essential that to properly make a Photostat print a Photostat be used. The protest against the coined word Photostatter is also acknowledged herewith, and cognizance is taken of the suggestion that the better term were "A Firm Making Photostat Prints."

Photographic Chemicals.

Mallincrodt has long been known as having established a standard for Photographic Chemicals by which market efficiency is measured. It is not as well known to the profession that their monthly magazine, "Photographic Chemicals" may be had by writing the manufacturer direct or from your dealer. This publication gives current prices and much valuable information that will help the profession in their daily work.

Obituary.

On December 6th Harry Haines passed away in the city of Philadelphia. He was the father-in-law and devoted friend of our friend Elmer F. Van Loan, Trust Officer of the Industrial Trust Title and Savings Company of that metropolis, and these two men, related only by affinity, grew to close companionship that made them brothers. It is this friendship which bespeaks the virtue of the departed. There is no monument that can be erected to the memory of a man that shall do him the honor which is his in the niche of a fellowman's heart.

Doctor Ingo Hackh.

This learned and very modest scientist and linguist, without being in any sense a photographer should have a place in the kind remembrance of every reader of Camera Craft. To him we are indebted for the excellent translations which put us in touch with the latest discoveries and the most authoritative opinions of the world.

Buckeye Book of Direct Advertising

Due to the courtesy of C. I. Swift, representing the Zellerbach Paper Company, we are in possession of a valuable as well as beautiful book of 244 pages on delightful book paper, profusely illustrated, dealing with the subject above comprehensively.

In thanking the donors we must not overlook the commendation owed to the Beckett Paper Company and the author Carl Richard Greer. As an example of fine book making the volume is a monument, as a work of education it is no less, and a praise extends whole heartedly to the printers who have made a really fine job of it. Bound in rigid board, Holland cloth back, $3.00.

Photo-Freund Bucherei

We have at this writing received eight numbers of the remarkable series of booklets published by Guido Hackebeil, A.G., Berlin, S 14, Germany, all in the German language and all excellent. The name of Fr. Willy Frerk on the covers is a guarantee of the quality of what lies within them.

Of the painstaking, minute analyses of the German scientist we hardly need speak. Suffice it to say that each volume deals with a different photographic subject and that each subject is so dealt with that nothing is left unsaid that can be helpful.

Die Kopierverfahren.

Another of those wonderfully complete and authentic handbooks written by Professor Doctor Erich Stenger, and published by the Union Deutsche Verlagsgesellschaft, of Berlin. It is to be regretted that these wonderful technical works are not issued simultaneously in English and German. They are in nearly every case the final word, to date of publication, on the subjects with which they deal. Paper bound, 286 pages.

Elements of Photogravure.

Colin N. Bennett deserves more credi for getting so much into small spac than for giving so much for the price He is learned out of all time on his sub ject and could not help being complete i his treatment thereof. The book in ques tion will be indispensable to profes sionals, who may rely on its being up t the minute. In fact, though we have l before us, tangible and real, it is date 1927 which should bring it up to dat and a half a year ahead. American Pho tographic Publishing Company, Boston Massachusetts, 129 pages, bound in crim son cloth.

Stereoscopic Photography.

Quite the most complete work on thi subject of which we know is that just issued by the American Photographic Publishing Company of Boston, Massachusetts, and written by Arthur W. Judge. We hardly thought so much of science and art entered into stereoscopy and certainly we never dreamed the subject could be made so interesting to even a layman like ourself.

The book is beautifully printed, profusely illustrated, and is bound in a most substantial way in maroon holland.

Our esteemed friend Fraprie of the American Photographic Publishing Company has the faculty and perspicacity to select just the right thing at the right time. Stereoscopy is once more coming into fashion, as it deserves and Arthur W. Judge has achieved a book that will revert credit on him and make pleasure and profit for those that read.

Hilfsbuch fur den Kammeramann.

A little handbook issued by Wilhelm Knapp of Halle-Saale, Germany, as an aid in making motion pictures. It is the third of the Kinematographie series. We have just grazed on its pastures and even so have gotten much that is solid nutriment.

R. P. S. Pictorial Annual

The Royal Photographic Society of Great Britain has an important and magnificent title, but it has outgrown even that greatness and achieved something that calls for the addition of "And the World." The Annual, then, comes to us with all the meaning and portent that such a body can inspire.

The pictures are well reproduced and remarkably well selected. We wish we might dare to comment and commend the critical dissertation of F. C. Tilney, F. R. P. S., which appears in the text. Fellow Tilney has been rather a porcupine to us. We praised him overmuch, we praised him not enough, we praised him wrongly, and we ended with the resolution to praise him not at all.

However, the Annual is our subject, and we would make it the object of your immediate desire of possession. We know not whether it be on sale or is issued only to members, but it is worth trying for. The Royal Photographic Society may be addressed at 35 Russell Square, and whatever the cost of the book may be, resolve to get it, and be prepared to find it worth its price.

How To Hunt With The Camera

To kill is a natural instinct, and it is hoped that in course of evolution to his highest form, man will either become gramniverous and humane or remaining carniverous will still achieve being humane enough to leave killing to the butcher. The pleasures of the hunt will stay with him as a primitive intuition to gain food by predation but he shall hunt with a camera whereby and wherewith he can perpetuate instead of destroying.

William Nesbitt was converted from the gun to the camera, and in the preface to his book he preaches a sermon that even the hard-boiled, tired business man, he of whose preference in complexions a clever woman has made a book, may read without being bored and perhaps with interest. Mr. Nesbitt is a lover of nature and wild life. Too much a lover of life to continue getting his sport from taking away life. He has come to realize that the gun and the blind are an unfair advantage over the harmless duck. He has settled to hunting all over the world with his camera. Where he once could give a friend or two a few dead birds from an overabundant slaughter, he is now giving the world game birds and beasts, natural beauty, scenes, and incidents from everywhere.

An album sized book in blue cloth, gold embossed, 337 pages of beautiful text on heavy coated paper, and lavish illustrations are the material recommendations of this d o c u m e n t for photography. The chapters are logically arranged, beginning with suggestions for the beginner, a clear explanation of the different branches of photography, cameras, lenses, development, and devices for special purposes. These and the stories and pictures of animals more or less unfamiliar to most of us constitute the volume.

The price looks high in cold type, but the book will sell on sight to any who look within its covers though it costs $10.

Dutton and Company, New York City, New York.

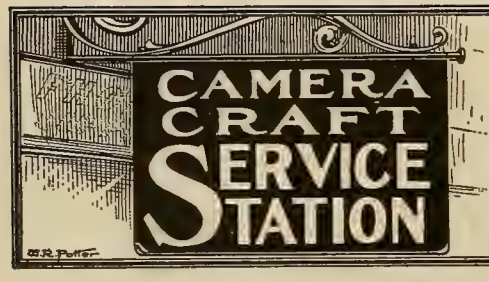
The Spell of the Caribbean Islands

We are fond of Page and Company. They have given us, plurally and not just editorially, so much good reading. Their "See America First" series appealed to our patriotism and their "Spell" series takes us so charmingly to the parts of earth where we shall probably never have the opportunity of going.

In the "Spell of the Caribbean Islands" Archie Bell has cleverly wrought personal interest into facts and descriptions. When he dips into narrative and anecdotal lore he tempers the telling with humor. For all of which we thank him and for the curious bits of scientific data that he notes and passes so casually as not to mar the smooth flow of travel talk.

The illustrations are photographic reproductions, enlightening enough, but not strikingly well done. From which we hypercritically deduce Mr. Bell is a writer and not a photographer. All in all this is a beautiful book well gotten up.

Cloth, 361 pages, $3.75. Page and Company, Boston.



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High-class photographic and art studio, best location Los Angeles. Fully furnished and fully equipped. High-class patronage. Studio been open but two years and half and has been averaging $40,000.00 business per year. Floor space of 3,000 sq. ft. Reason for selling, owner going to Europe for five years. Address S. B. O., care Camera Craft, 703 Market Street, San Francisco, Calif.

To Let, Photo Finishing Rooms; very low. For further information address Whigham's, 739 Market St., San Francisco, Calif.

Old established Photo Studio, 33,000 negatives, priced low. Address W. K., care Camera Craft, 703 Market Street, San Francisco, Calif.

Kodak Store in city of 70,000 on ground floor and on main street. Kodak finishing, framing, and California views. Established since 1923. Address J. E. Ford, 1807 W. Glen Oaks, Glendale, Calif.

Hollywood boulevard portrait studio, except name and negatives, complete, cheap rent. Good field for adding Commercial, Kodak and Framing. Possession February 1st; we are moving into our new exclusive studio of child photography. Write or call Evansmith, 5072 Hollywood Blvd., Hollywood, Cal.

Kodak department located in, but run independent of, one of the largest stores in the heart of Portland's shopping district. Not a studio, it's a store. John L. Leach, 6615 Foster road S.E., Portland, Oregon.

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Portrait studio wanted by two partners who desire to do only first class work. Prefer Washington, Oregon or California studio. Address W. I. T., care Camera Craft, 703 Market Street, San Francisco.

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Goerz Ango Cameras, four sizes, large Al-Vista panorams, Dagor lenses. Naturalist's Graflex Zeiss 30 inch lens, Marion Soho Reflex, three sizes, Ensign Folding Focal Plane cameras, Vest Pocket Sybil, Tenax, Ensignette, and other small film and plate cameras. All high grade lenses. State exact wants for special prices.

Richard F. Smith, Orlando, Florida.

6x13 c.m. Pollyscope, Carl Zeiss F. 4.5, two magazine and Film Pack Adapter. Like new, cost $285.00; sell for $85.00. Also Volastigmat 3¼x5½ F. 6.3 lens, sells only $15.00. W. J. Rodgers, 1388 Belt Ave., St. Louis, Mo.

For sale or Trade, 12" Turner Reich, shutter, new Majestic spot light; Sanderson 3¼x4¼, Tropical model, Zeiss lense complete outfit; fine 6½x8½ W. A. Protar, new. Want 12" Velostigmat Series 11, Halldorson Home Portrait lamp. For details address A. B. Quaife, 1526 So. 6th Street W., Missoula, Mont.

U. P. Ansco 2¼x3¼; quick focus model Ansco Anastigmat F. 6.3 lens, Bionic shutter. Price $12.00 with case S. Wilbur Mondabaugh, Sheldon, Iowa.

Multiflex No. 1 Enlarger, up to 5x7, bellows, focussing rack, negative holder, 200 watt Nitro lamp, 6 ft. cord. No lens. Two 13x15 white porcelain trays. All like new, $19.50. A. L. Burgess, 292 E. Long, Columbus, Ohio.

Alpine Stereo-Panoram 10x15 C.m. with 3 Dagors in triple compound shutter and full equipment. The most sought after camera ever made. Particulars and photo on request. Address Box 685, Hollywood, Calif.

1 2½x3½ Mentor Press Camera, latest European design with Zeiss-Tessar lens F. 2.7, maximum speed 1-1300 sec., 3 double plateholders, 1 film pack adapter, brown leather case. 99% new, cost $240.00; take $185.00. Address M. P. C., care Camera Craft, 703 Market Street, San Francisco, Calif.

Verascope 45x107 mm. F. 4.5 Tessars, $75.00. Taxiphote, $50.00. Other accessories at proportionate prices. All in perfect condition. Address Box 685, Hollywood, Calif.

Soho Reflex, 3¼x4¼, Graff Variable lens and full equipment, all in new condition, for about half price. For further particulars address Box 685, Hollywood, Calif.

One Wollensak Velostigmat Lens, Series 2, No. 4, F. 4.5, 9½ inch in Optimo Shutter, with diffusing device. Lists $117.50, price $60.00. Bunnell Photo Shop, 414 E. Street, San Diego, Calif.

One No. 12, 6½ x 8½, B. & L. Convertible Protar VII. in Volute Shutter, with B. & L. Telephoto Attachment. Good condition. List price $196.00. Price $105.00. Bunnell Photo Shop, 414 E. Street, San Diego, Calif.

Ernemann roll film 3¼x4¼ Goerz Dagor lens, F. 6.8 graphic direct view finder, hooded ground glass back, 9 plate holders, leather carrying case. Cost $85.00. Will sacrifice for $40.00 if express is guaranteed. Will send C.O.D. subject to examination. Address P. H. L., care Camera Craft, 703 Market Street, San Francisco, Calif.

5x7 Korona View Camera equipped with 4.5 lens, tripod, six film holders and steel case carries complete outfit. Enclose stamps for reply. W. C. Shuster, W. Farmington, Ohio, Box 116.

Delineascope No. 2, practically new (list $135.00), projects perfectly lantern slides, and any print or pictures, with good stand; fine for classroom, small clubs, entertainment of children, $75.00. Tourist Graflex, 5x7, shutter has adjustable slit; good condition; $35.00. With F. 6.8 anastigmat $65.00. Half Reflex, 2½x4¼, film pack only; F.6 anastigmat, good condition, $22.50. Barre Portrait lens, F.5, 10" focus, for 5x7, like new, $17.50. Larrance Page, 2334 Roosevelt Avenue, Berkeley, Calif.

Sept. $150.00 spring motor Movie Camera, F. 3.5 lens, standard film-magazines, case, all prepaid $28.50; absolutely perfect. B. H. Graham, 4072 Spring Garden, Philadelphia, Penna.

FOR SALE OR EXCHANGE, One 6½x8½ view camera with 9½" Velostigmat F.6.3 in Optimo, 3 double plate-holders, case, value of lens and shutter $90. Price of outfit, including tripod, $45.00. Will also offer above lens and shutter on a No. 6 Premo folding beautiful leather covered mahogany camera, plush lined sole leather case, three holders, pack adapter, tripod, at $55. Burke and James enlarging lantern complete with 6½ inch condensers, 1000 watt lamp, and 8" French R.R. lens, $50. Fine condition. Write for any further particulars.

Rev. V. A. Wood, Delaware, O.

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The Los Angeles Salon

IMPRESSIONS AND COMMENT

By Phil Townsend Hanna

Illustrated by Reproductions from the Prints.

Editor's Note. Have you noticed that the reviewers of Salons no longer devote all the space allotted them and all the language at their command in extolling particular men and particular pictures? That they have gotten a courage which enables them to even express doubts or differences of opinion as to and from those of the projectors of Salons?

Time was your editor was considered a Bull In A China Shop because he had the temerity to throw aside arbitrarily established standards of judgment and methods of procedure. That courage is more general now. Others are doing it better. Reviewers have thrown overboard the catalogue system of palaver and are giving us red meat.

Of these Ward A. Dwight in the December issue and Phil Townsend Hanna in the following pages are blazing the way to real achievement. Salon contributers will sense a spirit that opens the Salons to fresher air and in that offers them the hope of working to express themselves rather than to pleasing fixed tastes of localities and local judges. Salon projectors are opening their minds to larger thoughts.

Mr. Hanna is not only an Editor but an artist. He brings the ability of using language as a tool for craftsmanship to bear, the mentality to do constructive thinking in sequences, and a familiarity with the limnistic arts, in this text.

To Dwight and Hanna we offer our thanks, with the knowledge that we are conveying the ecomiums our readers would confer through us. S. B.

Certain categorical conclusions invest the discerning who give more than a random inspection to the Tenth International Salon of Photography sponsored by the Camera Pictorialists of Los Angeles, and held in the Los Angeles Museum, January 1-31. Some of them may be as venerable and bewhiskered as yesterday's newspaper. Others are singular and timely. All are germane to the business of photography and the promotion of salons.

Imprimis: The jury plan for judging prints is as full of absurdities as is the American jury system for adjudging the guilt or innocence of accused.

Item: Photography has as last reached that impasse which sooner or later comes to every form of aesthetic expression, i.e., its future development must either be along the way of craftsmanship or the diametrically opposed path of artistry. No longer can it workship at two altars.

Item: Portraiture, the kingdom in which photography ranks all the other graphic arts in sovereignty, is showing a commendable improvement.

CHEMIN POUDREUX — LEONARD MIGONNE

LOS ANGELES SALON

Item: It is most dubious if any actual basis exists for the superior merit claimed for the bromoil and bromoil transfer process save the one redeeming phase that the operator may achieve a greater permanency for his prints by a discreet selection of papers and inks.

Item: Many workers who should have become disillusioned by this time still are attempting to produce chefs d'oeuvres with ultra soft lenses and are achieving instead the ectoplasmic images that amount to so much blah. Nevertheless, the vogue is surely, if slowly vanishing. Deo gratias.

These are major conclusions. The controversially-disposed who yet are unconvinced as the premises are unfolded here will find me in my office at the Automobile Club of Southern California each day, Saturdays and Sundays excepted, from 10 until 3, militant in their defense.

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The mean average intelligence of a Salon jury, as I appraise them, is about on a level with the intelligence of its least intelligent member. This is not a first-hand observation, but a judgment based on their action. It is incredible that the same body of men should pass "The Revolutionary," a thoroughly charming carbon portrait by Edward Drummond Young of Edinburgh, and at the same time hang the "Portrait de Mlle. B.D.," a

EVENTIDE FRED R. ARCHER

LOS ANGELES SALON

bromoil by Demachy, which should have been laid away with the family antimacassar two decades ago. Or that Toyo Miyatuki's exquisite bromide study in angles, "Granite," should be hung in the same salon with Frank Fraprie's bromide, "The Lip of the Dam," which is, to speak euphemistically, a sad venture into the field of design. Or that the fanciful genre, "The Fairy Ring," a bromide by J. Walter Collinge, should be found in the same company with "Tendrils," a transfer by James A. Lawshe of Los Angeles, done in the Kales technic before Kales really learned how to make transfers.

It is incredible that such nonsensicalities should occur—incredible but not incomprehensible. The explanation is to be found in the one word, "compromise." I venture the modest opinion that 60 per cent of all prints that find their way into exhibitions by the jury route are hung for policy's sake rather than for their intrinsic validity. This print should be hung, it is asserted, because the perpetrator labored long and diligently over it; that print should be accepted because it is the individual's first show and he should be encouraged; the other print should be passed because the owner hasn't shown in a salon for several years. What if the first man spent a life-time on the print! Should this entitle him to recognition if the

print lacks merit? If the second man's work is mediocre won't the stimulus to better achievement come quicker through rejection rather than acceptance? I think it will. And as for the third man, to admit his opus for the reason enumerated, is nothing short of a piece of political duplicity.

In checking my catalog I fancy had I been able to avail myself of the seat on the jury so tenderly proffered, I would have voted for 94, or approximately one-third of the prints hung and in the neighborhood of ten per cent of the total prints submitted. I don't mean to imply that I possess as superior critical faculty, but I know the only condition that would have influenced my judgment would have been the possession or lack of artistic excellence.

The destructive critic in this day and this land is about as popular as a prohibition agent, so I purpose to turn the medal and offer a constructive suggestion. I propose that Salon juries be abolished and in their stead be established a solitary supreme arbiter—a lone court of final jurisdiction. Let the individual be of impeccable taste, one preferably who doesn't know a lens from a tripod. Give the court a week or ten days or two weeks to pass judgment, and I wager tuppence the surviving prints will provide a show beyond cavil—sans objection even from the most disgruntled of unsuccessful entrants.

Which brings me to the second and related item—photography at the crossroads. For the purpose of discussion let us define photographic craftsmanship as the technic or means employed for the production of photographic prints. It embraces the use of the camera, the development of the plate, the printing and development of the final positive. And let us define photographic artistry as the accomplishment of a definite end, i. e., in the Wildean terminology, the conversion of an idea into an image, irrespective of means. Pictorial photography, the evidence seems to indicate, has reached the state where it must advance along one path or the other. They are incompatible. Straddling is becoming increasingly difficult. Shall pictorial photography be grouped with the crafts of printing, bookbinding and woodcarving, or with the arts of etching, lithography and painting.

Both arts and crafts have exacting, albeit divergent standards of excellence—different criteria, radically opposed attitudes. The crafts glorify the means and give the end but passing consideration. The arts exalt the end; with them the means is vile. If pictorial photography is to become a craft, its products will be adjudged good or bad according to the quality of the various operations entering into their make-up. If it is to become an art the quality of the final print, as an expression, alone will determine its validity. It is a recrudescence of the contest between the classic and the decadent which all aesthetic forms have experienced at one time or another since the days of the barbarians.

(To be Continued in the April issue)

LE PUY - MARKET DAY — Dr. A. W. CHAFFEE

LOS ANGELES SALON

The Queen's Lace Handkerchief

By J. G. Pratt

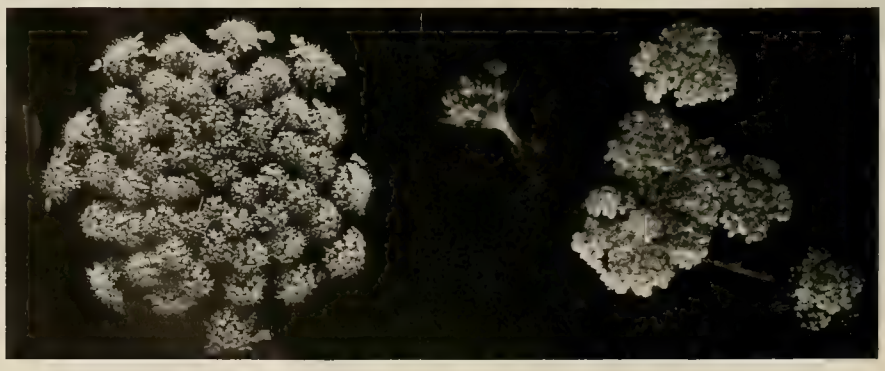
Illustrated by the Author

Our roads and highways and vast open spaces would be barren indeed were it not for the pleasing decorations which Nature bestows upon these places all summer long. The sordid stubble is often transformed into a sea of snowy whiteness, and the roadside, instead of ditches and broken concrete, is an endless fringe of waving flowers.

One hears a casual reference now and then to Queen's Lace Handkerchief, but if a close inspection is given it will be discovered that two distinct varieties are generally in evidence. One has various names—"Bird's-Nest," "Crow's-Nest," "Queen's Lace Handkerchief," and "Queen Ann's Lace," and is known scientifically as Daucus carota. This is the original wild form of our cultivated carrot.

A close-up of this flower somewhat resembles a large snowflake, comprising about fifty clusters, and each cluster being composed of myriads of tiny white flowers, each complete in itself and somewhat resembling a miniature dogwood blossom. Some droop in the form of an umbrella, while others, often emanating from the same stalk, are almost flat across the top.

The same flower, often mistaken for Queen Ann's Lace in the distance, is the common yarrow, Achillia millefolium. Although not quite so delicate in its coloring it is of exquisite design. It, too, is composed of clusters of tiny flowers, several clusters forming the central group, while three with longer stems rise slightly above the rest.



Pictorial Publicity Photography

By Leonard A. Williams
State Teachers' College, St. Cloud, Minn.
Illustrated by the Author

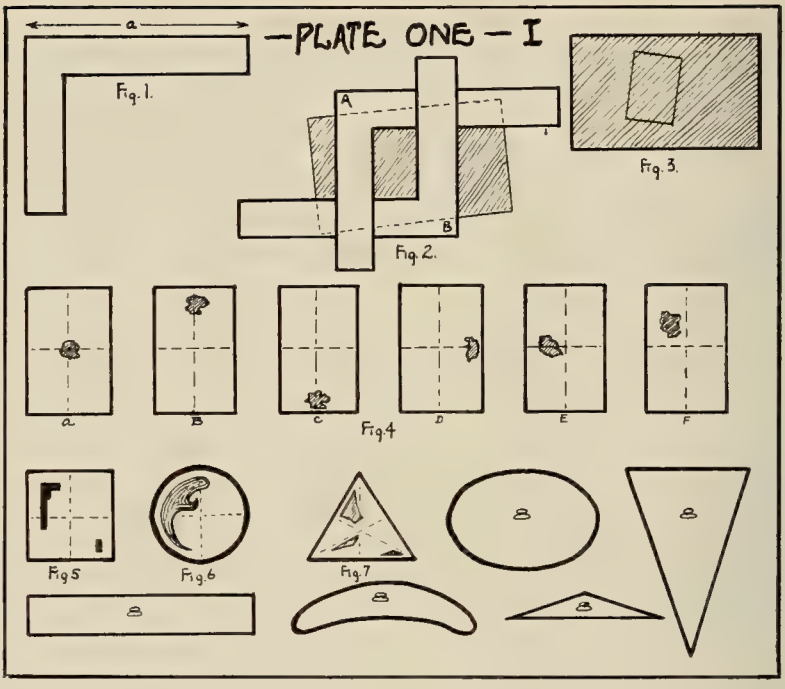
Leonard A. Williams occupies the chair of the department of Industrial Arts at a college that has established a reputation for the completeness of its curriculum and the thoroughness of its system of instruction. The students who have graduated from that institution have made places for themselves in the world of commerce and art and the Industrial Arts department, especially, has given a wonderful account of itself.

We have never met Mr. Williams but our correspondence and the evidence of his face, which came to us at our urgent solicitation, assures us that he deserves credit for the achievements of his students. Unless our ability to read men from their expressions and writing be at fault, our estimate of the author of this article is that of a thorough teacher, a sympathetic and understanding one, and a man with a sense of humor and proportion.

If the reader be as interested and gain as much good from this text as did the present writer from a first reading, the above estimate will receive unqualified endorsement.

S. B.

In the series of articles to appear in Camera Craft from time to time the writer will keep in mind the needs of the beginner who is praying and wishing that some day luck will come his way and allow him to make with his camera pictures that will rate in cash and pictorial value with those shown each month in the leading magazines. With all respects to your prayers and wishes allow me to tell you that unless you add a liberal amount of study and work to them, little will come to you. I have in mind a group of people, a few may be readers of this magazine, who go about with the art wise atmosphere wrapped about them, gathered from reading every book and magazine they could get hold of that seemed to have an art flavor. They attend art lectures, art exhibitions, join art clubs, camera craft clubs, etc., but have never had the nerve to get right down and attempt to do a real piece of art photography. I find these people belong to a select group of dreamers who love themselves most graciously for their ability to criticize the work of others. In fact one of the laws of such a dreamer is never to work for or let his dreams come true. I find his main delight is to create word pictures, and dam those who criticize his English. You find most of his work filling the columns of newspapers and magazines.

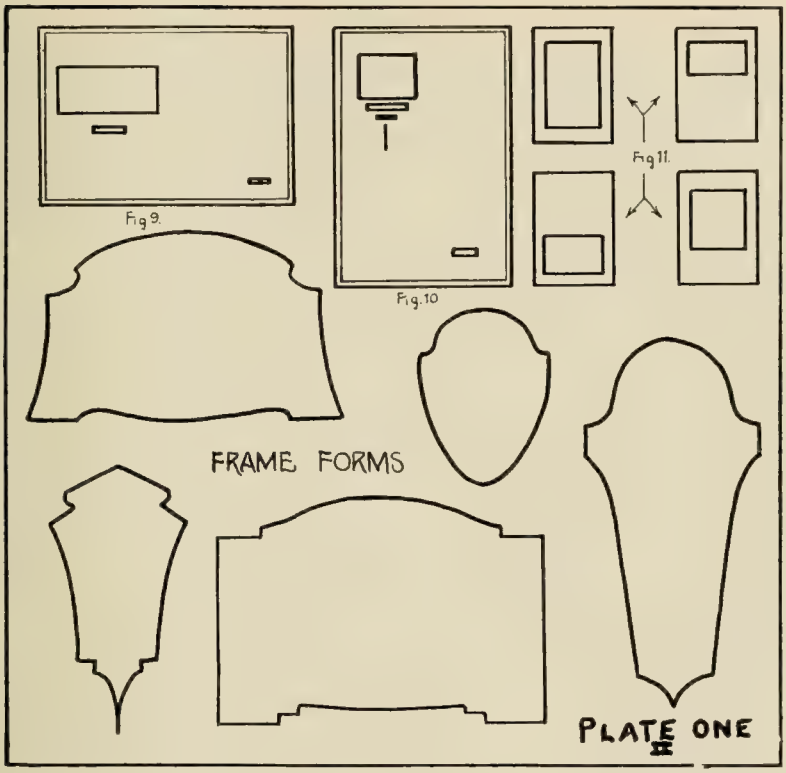


He delights in having the term "critic" applied to him. This individual has failed to realize that words convey ideas to others only in proportion to their experience. If you, dear reader, feel yourself slipping into this group, I want to say to you as I have many students who make application for membership in the College Camera Craft Club who ask these questions, "Should one have a knowledge of free hand drawing, design, color, light and shade, perspective, composition, etc., to meet the requirements of the club? Will the work take up any outside time? Is there a very great expense connected with the work?"

My reply is, "All the training you may have will be of help to you in a study of art photography, and it will take a lot of work and some money to show us that you are entitled to the credit you wish to earn and apply toward your graduation. In fact it makes little difference how much you may know about art. We give you credit for knowing nothing to start with. We teach you, as best we know, how to teach yourself, how to search, see, and create conditions that will make it simple for your camera to make good pictorial records of the things you dreamed of as having picture qualities."

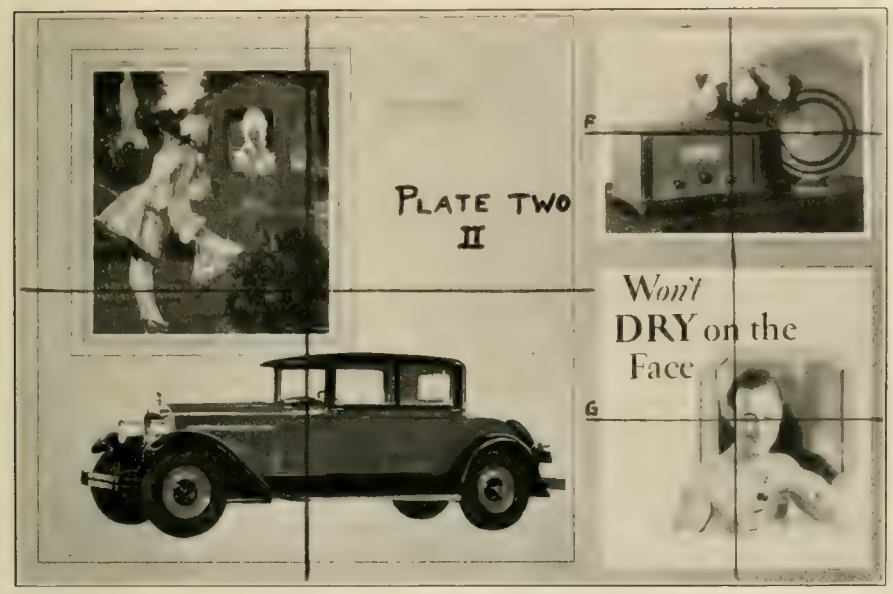
Test Lesson—The Aesthetic Center

The first thing to do in this test in pictorial publicity composition is to make from six of your choicest negatives one print each on thin mat paper. See that they dry flat and stay that way. Now cut two pieces of cardboard as shown in Fig. 1, Plate one. Place one of your prints face down or out against a window pane. Be sure that strong light comes



through it so you can see a reversed view of the print. Take the two pieces of cardboard that you have made from directions shown in the drawing in Fig. 1. The length of one side between arrow points at (a) should be the length of the diagonal of your largest print. These two angles we will now call framing angles, and place them as shown in Fig. 2 over the print you placed on the glass. By moving the angle frames in and out, you will find that you create different sizes and shapes with them. A good way to use these frames is to put one finger on A and one on B corners, and push in and out to get the size or composition wanted. Now you have picked out that part of your print which you believe to be the most interesting, hold the frame tight and with a lead pencil draw a line around the edges of the inside of the frame on the back of the print as in Fig. 3. Do this to all the remaining five prints, and then sit down, talking out loud to yourself, ask why you decided to trim each print to the shape marked on the back. You will now realize that you have elected yourself to the position of judge, and as every judge must have set rules to follow so that he may be fair to all, we had better find out what the precedent has been in the past. We find that composition, meaning good taste in arrangement of things, is the thing that is needed. Every writer of advertisements or short stories lives up to the rule—Have a single character, a single event, and a single emotion. Now the illustrator, or pictorial publicity photo-

grapher, must have rules similiar to the writer. His rule is—Every picture must have a border line known as the frame; within that frame a center of interest must be placed at what is known as the aesthetic center or A. C. point. Some call it the talking point. Dominant lines in the picture must be kept in relation to the frame, and balance should be governed by tone, or we may call it, light and shade. In other words placement of the elements that go into the picture in a harmonious, pleasing, or tasteful manner is the thing to work for in the making of a picture for advertising or publicity use. Get this fact and never forget it—a publicity photograph, like a poster, must tell a story and tell it quickly; while a picture made for an exhibition in some art gallery may not need to do so. Turn your eyes to Fig. 4, and pick out the picture frame, there are six of them, that has the most pleasing placement of the spot found within it. What kind of a feeling does(a), create within you. (b), (c),(d), etc? In (a) the feeling is of a static nature; no one loves that. (b) shows a crowding to the top, a restless or wanting to get away feeling. (c) shows laziness, sickness, and "All In" feeling. (d) shows a shy, nervous feeling; while (e) not quite so much. In (f) we find the spot off all centers, no space is alike in any direction from it to the frame. This feeling creates interest and goes to



make what is sometimes known as balance. We thus find a good rule to follow—Keep off of center as shown in Fig. 5, 6, and 7. We also find that the spots seem to have a form that is in relation to the frame that surrounds them. Frames may be of different shapes which will blend in with the elements they are to surround. We find that in looking at the forms marked 8, the circular, square, and triangular shapes have been drawn somewhat out of shape, but they still suggest their original form. In Fig. 9 and 10 we find spot forms developed from the square and placed in positions off center. These spots may be used for spaces to put in printed words or pictures, whichever tell the story in the best way. In fact they might be a combination of the two. Keep in mind this simple fact that printed words tell us what we thought at the time, pictures how we looked at the time. It would also be a good plan for you not to get placement of the A. C. point mixed up with some rules used in mounting pictures as shown in Fig. II. Mounting has little if anything to do with pictorial publicity photography composition.

Frame forms like those shown at the bottom of Plate one are made by taking a piece of heavy tissue paper the length and width of the space allowed for the picture on the page. Fold the tissue paper so that you have a heavy crease in the center from top to bottom: Then open, place on print and watch where the A. C. point comes: Make frame lines to harmonize with dominant lines in the picture: Now lift from the print, fold and cut while folded. This method if used with care will give you many very interesting forms for your publicity photographs, and will fit in very well with the printers plan for the page lay-out he is to use in the magazine or on the poster.

I have picked from some of the leading magazines illustrations that

show the reader how skilled artists have used the A. C. point. Notice that human beings take a dominant part in each picture. In fact it would be a good thing to remember that material things are made for people, not people for material things. Plate two; A, shows a beautifully planned piece of pictorial publicity photography. In this picture we find the A. C. point at the face, and to balance a hand with gloves off center in the lower corner. B, shows a dominant A. C. point at the car, while the heads give balance in the opposite corner.

In C one notices legs and more legs, but a human hand in the lower corner fastening the overshoe settles in which part of the picture human interest or the A. C. point is found. D, shows the car heater properly placed off center in the circle. E is a beautiful page of balance. Even the small picture at the top can be cut so that the lady's head becomes the A. C. point. F, lacks the human touch, but shows care in placing of the A. C. point where the human hand would take hold of the tuning knobs. G, is interesting in that the words, "Won't Dry," form an introductory A. C. point to clear up the picture A. C. point in the lower corner showing the brush and the tube of shaving cream. H, is very pleasing in that a frame has been cut to fit the rounded tops of the heads similiar to the dome and hat crown found in the illustration A.

Our next discussion will be on lines, how they talk to us, create feelings of action and emotion within us, how the pictorial publicity photographer must search for them and make them tell his story for the manufacturer or for whatever purpose they are to be used. It is the writer's hope that he has created a desire within his reader to search for new ways to tell old stories.

"Why Not the Commercial Photographer?"

By F. Cotton

Editor's Note: Mr. Cotton being most familiar with a certain make of camera has confined himself to that particular instrument but all that he says may be applied to any other of the many standard makes and what specified element is lacking in one will be found compensated for by some other feature doing the same thing or doing something different better. The final deduction being that the reader will study and select with discrimination and profit by knowing what he is about. As a matter of fact the Cine Kodak, the De Vry, the Ica Kinamo, the New York Institute of Photography Motion Picture Machine, and the Victor Automatic Cine Camera will each, in its own peculiar and particular way supply the operator with an ability to accomplish what is herein set forth. —S. B.

The Finding of a "Gold Mine"

Not long ago, I read an article about a farmer who had for years been struggling along in a vain attempt to make a living for himself and family from a small stony piece of land that he called his farm. He became convinced that it could not be done and determined to sell out.

Finally, he found a buyer and left the old homestead in the hands of the

new owner. Not long after the new owner took possession, gold was discovered on the land.

Over night, this barren land was transformed from an unproductive farm to a valuable strip of ground making its owner fabulously wealthy. The original owner of the land had been living on a gold mine—**and did'nt know it!**

It often happens that a gold mine of opportunity is at our doors but we are so engrossed in other activities that we overlook it until the other fellow comes along and "cashes in." I hope to point out to you today what I believe to be a "gold mine" of profits that awaits every commercial photographer in his locality. This "gold mine" I refer to is the use of animated pictures in business.

Commercial Motion Pictures

Animated pictures for commercial use is not a new idea. Many motion picture producing companies have specialized in commercial movies, offering a service that started with the writing of the scenario and included a corps of experts to produce the pictures. Although the cost was tremendously large, hundreds of companies availed themselves of this industrial motion picture service and have used motion pictures to animate their sales story because they realized the advantage of animated salesmanship.

A manufacturer's product may represent the highest genius in anticipating the needs of others, but until others are made to realize how the product applies specifically to their needs, no sales are made and industry stops short of success. The big problem in selling has been to present the story of what the product would do and why it was best for the purpose. Ordinarily this has been done by the use of speech. Many words were required to paint a mental picture. If the prospect's attention wavers (which was often the case) the picture was lost—the sale was also lost or delayed.

Photos Versus Movies

The use of industrial photographs offers a big advantage over speech. There is an old Chinese proverb which reads "A Picture Is Worth Ten Thousand Words." "Still" pictures help, but even the photo must be explained—it does not tell the whole story—and it takes time to get the idea across. Time is valuable to the prospect and the sales representative. The problem then has been to present the sales story as effectively and as forcefully as possible in the shortest space of time.

Here is where the "animated salesman" shines. In motion pictures he shows the operation of a tractor out in the field, the digging of a trench with a machine built for this purpose, the making of a stove, the assembling of an automobile. With motion pictures, he tells his sales story with all of the action and animation with which the scene actually took place.

Practical Equipment Now Available

But the use of motion pictures in business had been comparatively limited up to a few months ago, because of the expense entailed in producing the pictures and the bulk of the equipment necessary to show the

pictures. It was not until the development of the 16 m/m film and the placing on the market of the compact, light of weight, and extremely portable motion picture equipment designed for individual use, that industrial motion pictures gained a real impetus.

Hundreds of companies have now adopted this modern sales method. Some of them are producing their own pictures with the extremely simple to use cinematograph cameras which are now available. Other companies are calling on the COMMERCIAL PHOTOGRAPHER to produce the pictures they desire to show in their sales offices and in the offices of the prospect.

Many commercial photographers have sensed this growing popularity of motion pictures for commercial use and have equipped themselves to take movies as well as "stills." They have exploited this new department with great success, and are now "cashing in" on this new business opportunity.

There is no reason why every progressive commercial photographer cannot do likewise. The business is there and waiting. A most complete equipment, including automatic portable cameras, speedy lenses for interior work, special portable arc lights, practical projecting equipment—everything that is necessary to produce and show industrial motion pictures, can be obtained at a nominal cost.

In fact, the equipment costs so little that it should easily pay for itself very quickly out of the profits of the new department. Little technical experience is required, making it unnecessary that specially trained cinematographers be employed. This new department can be carried on without adding one whit to overhead.

The FILMO Automatic Motion Picture Camera is being widely used to produce industrial motion pictures. This Camera accommodates the newly standardized 16 m/m safety film, which is only 6c per foot (including the cost of developing)—about one-sixth the cost of standard 35 m/m film.

With this camera, the pictures are produced with the ease of taking "stills." The camera weighs but 4½ pounds, and is used much as you would a spy glass. By raising it to the eye and pressing a button, motion pictures are taken of whatever is seen in the finder. This spy glass feature, which enables easily following a moving object, was originated and is used exclusively on cameras bearing the Bell & Howard trade mark. No tripod is necessary; there is no crank to turn—the camera is entirely automatic, actuated by a spring motor which is wound with a key much as you would wind a clock. Furthermore, this camera is designed to

(1) Enable slowing down the film mechanism from the normal speed of 16 exposures per second to one-half normal (8 exposures per second).

(2) Interchange a speedy F 1.8 lens with the regular F 3.5 lens equipment (other lenses up to a 6″ telephoto for long range work can be obtained and interchanged as desired).

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The speedy F 1.8 lens, together with special portable arc lights available to use with FILMO and particularly adapted for industrial use, make possible the taking of practically any interior industrial scene. The number of arc lights required would depend of course upon the conditions surrounding the scene to be photographed. The arc referred to is a twin arc throwing a blue white light of the highest actinic value. In fact, it is the same quality of light that is being used in the motion picture studios to produce professional films.

Super Speed Pictures

In addition to the regular model FILMO Camera (8—16 speed), it is possible to supply a FILMO Super-Speed Camera which will take pictures at the rate of 128 exposures per second. The FILMO Super Speed mechanism, which embodies the same general principles in design as the Bell & Howell Super Speed Mechanism available for professional use and employed in producing almost 100% of the professional super speed pictures, is being widely used by industrial organizations to take slow motion pictures of fast moving machinery. The action in these pictures, which are taken at eight times the normal speed of 16 exposures per second, is slowed down to one-eighth normal on the screen, giving the S-L-O-W motion effect often seen at the theatres, and permitting a close analysis of the moving parts or mechanism. The Super Speed Camera operates at but the one speed of 128 exposures per second.

Double Speed Mechanism

There may be occasions where somewhat faster than normal pictures are required, yet it is desired to retain the normal speed feature. Here the FILMO Double Speed Camera is recommended. This camera is designed to operate at 32 exposures per second (twice normal speed) as well as at normal speed of 16 exposures per second. Action in double speed pictures shows at half normal speed on the screen.

Professional Refinement in FILMO

It is built to professional standards and with the same degree of precision, accuracy, and nicety of workmanship as the more expensive studio equipment. It combines portability, simplicity, flexibility, and because of its mechanical excellence and professional features, enables producing pictures comparable to those seen at the better theatres.

Using the 35 m/m Negative

While the 16 m/m film has an advantage in the reduced cost of producing motion pictures, it is at times advisable to take the pictures on standard 35 m/m negative, particularly if a number of copies are to be made from the original film. This is just as easy for the commercial photographer as the producing of the 16 m/m pictures, in view of the availability of a standard portable camera that is particularly designed for field use.

(To be Continued in our April issue)

Artificial Lighting

By Sigismund Blumann.

When photography was young its practice was dependent on the sun. No sun, no picture. This was due only in part to the slowness of the sensitive material known and quite as much to the lack of light, artificially produced. Portraiture was once a serious operation. The agony of posing in the attitudes of long ago, legs gracefully and studiedly crossed, hand in the bosom, amid impossible surroundings of grape arbors and ivy-clad stone walls, the clamp in the small of the neck, and the smells of collodion and ether made having one's picture took a matter of importance, to be considered, reconsidered, and sometimes foregone. From five seconds to five minutes exposure was the rule, and on specially dark days if the studios were not closed the subject maintained his fortitude for ten to fifteen minutes in order to impress an image on the plate.

Now the galleries could run twenty-four hours a day and every day in the year. It is always noontime with the modern electric lighting. Apparatus has been perfected for the especial use of the photographer, and new inventions are coming into the market every now and then.

Not only in taking pictures but in printing: not only in portraiture but in commercial photography and in amateur practice has the electric light superceded the sun. The gain in working hours is as nothing to the gain in uniformity and actinicity of the light. An electric light of known wattage placed at a certain distance in a certain spot will produce the same results every time. The sun had a habit of moving from east to west, of slanting more or less according to the season, and of passing behind a cloud or developing a yellow tinge just as the operator had time and light scheme all figured out. The artificial light stays put.

Skylights made it necessary for studios to be under the roof and top floors were in demand. Now one may expose with every hope of success in a cellar. Motion pictures, not so long ago, had to be made on roofless sets when the weather was propitious. Now they are taken indoors when the sky is leaden and the rain is coming down in torrents.

We shall not deal with apparatus here but confine ourselves to the sources of light, the bulbs and tubes.

The Mazda C is perhaps the most commonly used bulb, being of a fairly constant quantity of light and of sufficiently high actinicity. The photographic efficiency of any lamp is according to the proportion of voltage to the rating of the lamp. That is, a lamp marked 110 V operates brightest at a voltage above that mark just short of the fusing point. Of course this brightness is at the cost of endurance. The brighter the light the sooner the lamp burns out. By like reasoning you could make a lamp last longer by using a 113 V on a 110 circuit but the light would be greatly reduced. The proposition then becomes one of whether lamps cost more than juice or time costs more than money, or lamps cost more than time.

It is a rule that for maximum efficiency and endurance you should insist that the voltage and the rating of your lamp must coincide—a 110 bulb on a 110 circuit. Now, I have found that if I buy a 500 watt lamp rated at 100 V and burn it on a 110 circuit I get about the equivalent of a 600 Watt lamp rated at 110. The lamp burns out quicker but I gain in time and in juice more than the waste of lamp destruction. And the lower rated lamp costs less to begin with.

There is a very important point here I want you to get. The actinicity increases with the filament temperature at a greater rate than the visible light. Which in other words means that when you burn your lamp above its rating you may not be able to see a great difference in the light but your negatives will know the difference. This is due to the fact that higher temperatures cause a greater increase of light of short wavelengths, and the short wavelengths are the boys that work on the ordinary emulsions you can be assured.

The Mazda C is a brilliant ball of luminosity. It hurts the eyes and that led to the invention of the Photo Blue lamp. These have been devised to absorb some of the longer, photographically useless wavelengths and to permit the passage of the short, actinic rays. The Mazda C, Photo Blue rated at 1000 watt absorbs two thirds of the visible light while maintaining its full photographic value.

Here comes a contention that I have yet to sell the makers of bulbs. They would be glad to believe it but they cannot. It runs counter to theory. Yet I have proven it by laboratory test, once in their own factory. It is that a proper filtration of light which shall exclude the maximum of red and yellow, and pass the maximum of blue and violet will be faster than the same lamp unfiltered. Here is the reasoning that led to my experiments.

Theoretically blue is just as fast when yellow and red are added to it and cutting off the visual brilliancy cannot increase the actinicity, may even slightly decrease it. That is what their engineers said and they smiled at my wildness when they said it.

My turn now. Throw a spotlight on a white statue using a 1000 watt Mazda C. Give the proper exposure on a given plate.

Turn another spot light from as near the same point on the same statue and filter this with red gelatine sheet. You now have two lamps of 1000 watts, one of which is unfiltered white, the other red screened, and give the same exposure on a plate of the same lot and sensitivity.

Tank develop these for the same length of time. The first will show about one third more exposure than the second though the first had only one 1000 watt lamp shining on it and the second exposure utilized two 1000 watt lamps. The deduction is that the white light mingled with the red and was rendered of lower actinicity.

By synthesis I arrived at the thought that if the yellow and red could be entirely filtered out of the white light then a 1000 watt so filtered must be of greater actinicity than the same rated lamp untreated. You can

prove it for yourself. Just throw a colored light (red or yellow) on your subject without cutting off the quantity of white light and see if the whole light is not slowed down about one third, if both white and colored light be of equal wattage.

To return to the Photo Blue lamp, it is well to know that the manufacturers have made it to burn at a higher temperature thus rendering it the equal of the same rated clear bulb burned 10 per cent over voltage.

Lighting is more important than equipment in the studio for an artist with his knowledge of lighting can make a better portrait with any old camera and lens than a novice with the finest apparatus made. Of course a good workman demands the best tools, too, and a high-grade photographer insists on the best equipment and material.

The entire expression of the face may be changed by changing the direction or the diffusion of the light. The quality of the light may act upon the disposition of the sitter and many a squint and scowl has been the result of improper management and selection of light.

In the commercial establishment such refinements are not imperative, speed and efficiency being the prime requisite. Here the Mazda C may be used in the plain white or the new inside matted sort. The lowest rating burned on the highest voltage that will give the maximum actinicity is to be recommended. This has been found to be about ten per cent over the rating, which for example would make a 100 volt lamp give best results on a 110 circuit and a 110 lamp on a 120 circuit, or thereabout.

In Home Portraiture the Mazda C is especially to be advised for it gives the most and the best light and this with the strain of a comparatively low current requirement. Any well fused home circuit will stand several 500 or 600 watt lamps. An adequate number of light sources properly placed should make home portraiture almost as simple as in the galleries.

The use of many small bulbs has been recommended in the printing cabinets but it is our opinion that the final, the ultimate printing machine will be so made that one high powered light placed at the proper distance from the printing surface and in a socket that may be moved nearer to or further from that plane according to the size of the print to be produced, and furthermore the usual scheme of additive diffusers elaborated to meet the new device.

In copying authorities agree that two units with angle reflectors so placed that the tops of these reflectors are opposite the upper edge of the board should be the plan. Each unit to consist of a 200 watt white bowl Mazda C. This lamp is ground half way from the tip or bowl thus leaving the upper section clear to shine on the reflector.

In the horizontal enlarging lantern the lighting engineers speak of a parallel stereopticon type of 200 watt, to be burned tip up. This calls for the usual condensers. Our own experience has been that the wattage should be determined by the size of the plate from which the enlarging is done and that the long, tubular stereopticon is most durable and therefore economical. My lantern is equipped with such a long tube and rates

at 100 voltage on a 110 current. It is 600 watt giving me a power of about 660 candle power and an actinicity equal to an 800 watt lamp burned at its rating. These lamps, especially when over-burned and in an enclosed metal housing which retains the heat faster than it can radiate, will smoke up and I have found the longer tubes smoke at the top, clear of the filament level, in this way leaving the light source to throw its rays unimpeded.

The more modern upright enlargers call for another sort of bulb and as such are generally furnished with the machine call for no treatment here.

Summarizing then we find that to get maximum photographic efficiency it is necessary to use lights that burn a voltage ten per cent above their rating: That the Photo Blue Bulbs are not only visually more comfortable but really are more actinic than lamps of equal wattage in clear glass: That it is economical to increase the consumption of lamps, or in other words to shorten their lives by such overburning, since the saving of time and therefore also in current more than compensates.

Law For the Photographer

By M. L. Hayward

WHEN THE BANK FAILS

An interesting situation arises when a customer owes a photographer $100, and pays by a check on the X—— Bank.

"I owe you $100, and here's my check to cover," the customer announces.

"I'll take no chances," the photographer assures himself; walks down to the X—— Bank and has the check certified.

"Want the cash?" the paying teller queries.

"No, I'll get the cash tomorrow morning," the photographer assures him. The bank suspends that afternoon, and the photographer goes back to the customer and demands payment.

"Nothing doing—when you had the check certified you 'switched' debtors, and agreed to look to the bank instead of me," the customer tells him, and the Supreme Court of Indiana, in a case reported in 123 Indiana, 78, rules that the customer was right.

AS A MATTER OF RIGHT

The photographer had mailed a check to a Chicago customer, looked back over his check stubs, saw that a check had already been sent to the same customer for the same bill, promptly called the cashier of the local bank and told him to stop payment of the check.

"Gladly," the cashier assured him.

"I'll sign a stop pay order the next time I'm down street," the photographer agreed.

"Of course, you understand that the bank's doing it simply as a favor," the cashier suggested.

"No—I contend that you're bound to do that; if you refuse to stop payment I could hold the bank responsible," the photographer contended.

This may look like an elementary point, but it was important enough to reach the Pennsylvania Supreme Court in a case reported in 118 Pa. St 294, where the Court ruled in the photographer's favor.

WAS IT FORGERY?

Forgery, as some anonymous wit has remarked, is one of the "fine" and imprisonment arts, and the clerk or other employee who forges his employer's name frequently figures in the court records.

Now, if the clerk signs a photographer's name to a check so skilfully that the bank believes it to be the photographer's signature, and cashes the check, the clerk is guilty of forgery. Suppose, however, that the clerk signs the photographer's name to a check, without any attempt at imitation, and the paying teller points out that it is not the photographer's signature.

"Of course not—he authorized me to sign it," the clerk replies. The teller believes this statement and cashes the check. Is the clerk guilty of forgery, if as a matter of fact he had no authority?

The Supreme Court of California (in People vs. Pendit, III. Cal. 274) answered this question in the negative saying:

"When the crime is charged to be the false making of a writing, there must be the making of a writing which falsely purports to be the writing of another. The falsity must be in the writing itself—in the manuscript. A false statement of fact in the body of the instrument, or a false assertion of authority to write another's name or to sign his name as agent, by which a person is deceived and defrauded, is not forgery."

THE BANK'S MISTAKE

The good old banking rule that it is better to be safe than sorry is brought out in a decision of the Kentucky Court of Appeals in 240 S.W. 78.

It appeared by the evidence in this case that a coal company owed a photographic company $1200. Both were Kentucky corporations—and both were depositors of the same bank.

To liquidate this debt, the coal company gave a check for $1200 to the company, the company endorsed and delivered the check to the bank, and received a card which said, "We credit your account $1200."

A little later, on the same day, it was ascertained by the bank that the coal company did not have the money on deposit to meet this $1200 check, the bank notified both companies of that fact, and declined to give the photograph company credit for the $1200 check.

"We made a mistake in looking up the account—our card we handed you was an error, and we've cancelled the credit on our books," the bank contended.

"What's written's written; you can't cancel the card in our safe," the photograph company retorted, and the Court ruled in its favor.

"When a bank gives to one of its depositors credit by a check drawn in favor of that depositor by another depositor on the same institution, in the absence of fraud or collusion, the act of crediting to the depositing customer will be given the same effect as if the actual cash had been paid to him; and if thereafter, even though it be on the same day, the bank officials ascertain they have made a mistake, and the drawer did not have the money on deposit to meet the check, it will not affect the rights of the depositing customer. For, under these circumstances, it is a complete transaction, as much so as if the actual money had been paid to the customer over the counter," said the Court.

Panoramic Photography

By Horace Sykes

Illustrated by the Author.

Fads come and go in photography the same as in styles and other human functions, or is it evolution? Change that in its course spells progress. I am not so sure because if that were the case solely, things photographic the same as organic would go into the discard because of unfitness to survive in a changing environment, because they are superseded by better methods or their business becomes obsolete. This natural law or principal may hold good in photography, at any rate.

Some time ago I was looking through the dust covered relics piled promiscuously about the shelves of an old junk and curio shop, and chanced to find a specimen of an ancient genus of the camera family. Its specific name was Alvista, belonging to the genus panorama. It was one of the smaller of the species, and because of its oddity and antiquity it aroused my curiosity. I examined it after the dust of ages had been wiped off, and found it to be quite complete and in workable condition. The old woman who kept the shop hastened to tell me that the person who left the old curio had affirmed that it once made pictures, and offered to bargain it to me for 75c. My look of surprise and and suppressed amusement

must have been mistaken for one of uncertainty, for she soon essayed to tempt me with an offer of 50c as is. I attempted to marshal an air of reluctance and paid the fifty cents after which I carried my old prize into the light of day, for really I was secretly delighted with the find. I wasn't exactly looking for it, but I had long nursed a craving for the panoram. So many exquisite views had eluded my lens because they were suitable only for expression in that longer, more graceful or decorative framing.

After I cleaned my new treasure and polished it up a bit I was surprised to find it almost as new, and it possessed a really good looking double lens too. My appreciation of its antiquity was also enhanced when I read on a small white inlay in the back panel its pedigree; "Alvista Panoramic Camera, manufactured by The Multiscope and Film Co., patented Sept. 8th, 1896, April 2nd, 1901, etc." But my real enthusiasm did not manifest itself until after much difficulty I procured some films for it and made a few test exposures. Its resurrection was almost instantly complete. It became at once instead of a relic or a curiosity, a highly prized modern practical instrument capable of expressing for me things I had often felt, yearned for, but could never before put into photographic form. Now when the becoming drags and the alluring lakes of our northwestern mountain wonderland intrigue me from the work-a-day world to their enchanting realm, my panoram is the first camera to go into the kit bag, and usually the first to come out after I arrive.

I have learned to prize it for the useful little companion that it is, and don't believe I will need to argue in its behalf. I shall let the illustrations made with it speak for themselves.

The revolving lens panoram is said to distort, but I have found that it does not. It merely reduces. Reduces to such an extent that the natural perspective appears distorted. If it were possible to make a huge enlargement from a panoram negative and then put it in a curve corresponding to the view as taken, viewed at the same angle as taken it would be absolutely true to nature. On the other hand the wide angle lens used to produce panoramic effect does distort the image, because the length of focus of the lens to the extreme margin of the plate is two or three times what it is at the center, hence it produces an increasing magnification to the edges. I have seen faces at the edges of groups taken with wide angle

PANEL PANORAMIC PHOTOGRAPHS

By Horace Sykes

The danger of divided interest and of getting outside the scope of an eyeful is cleverly avoided by the trees which tie the view together. Also, an awkward expanse of sky is broken by the leafy pattern.

drawn out into grotesquely deformed ellipsis, because of this distortion, while on the other hand the curvilinear effect produced by the panoram, because of the concentrated effect of perspective is true to nature, because the lense at all parts of the image is functioning at approximately the same focal length. If you want to prove it to yourself take your artist's measuring stick and thumb it to the width of some parallel lines in the distance, then proportion that measurement to the same parallels in the foreground, and reduce the ratio of perspective to the confines of your panoramic print, you will find your revolving lens has told you the truth.

Has the panoram passed into antiquity? To me it has not. I am finding new delight in its use. New interest in the co-relation of more widely separated objects, and a certain relief in the wider range of photographic vision. The panoram may not be truly pictorial in possibilities. I shall not attempt to say that it is, but it is unmistakably possessed of decorative possibilities, and an alluring charm that is distinctly all its own. And from the photographic standpoint what a pleasure and satisfaction to be able to reproduce that wide spread lake or mountain ridge or that rare vertical panel one sometimes finds. How often have I made a series of sections with my ordinary camera and then mussed and fussed trying to piece them together only to end in dissatisfaction and failure.

You may let the panoram go as a past fad if you wish, but as for me I am glad I found the little old Alvista on the shelf, and resurrected it from oblivion.

My Friends

By Iva Reed

My friends are like a woodland path,
And all that path reveals;
The tree that shades my noon-time rest,
The sweet tongued bird conceals.

The breezes playing through its leaves
Play tunes upon my nerves.
The old tree's rugged weathered strength,
Bring to me fresh reserves.

The brook that laughing runs along,
Flowers that spring up at my feet,
The quiet fastnesses within,
Are e'er a sweet retreat.

As all of these my strength renew,
Enchantment lending to my ways,
Just so my friends have helped me through,
With joy have filled my days.

HARMONY IN GRAY
CECIL BOSTOCK

JAMES COURTNEY CHALLISS
An Appreciation
By Sigismund Blumann

Who is he? Ask it of posterity. I do not know. He came on the breath of a most propitious day. The letter carrier delivered an envelope that looked like the dozens of other units of the morning's mail. It contained two or three poems and a modest letter, an almost diffident letter. Poets do not often write diffident letters. And the verses should have made me vain had I been their author.

Who is he? You may ask me and you shall be answered though I never met, never heard of, the man. More shame mine. He is the blessed fellow who has reached out into infinite space, to the very depths of the silver land that lies beyond the blue firmament and with forefinger and thumb picked precious gems of poesy from the gardens of the gods where diamonds and rubies and emeralds grow on golden bushes. Plucked them and made them into word nosegays for your beheft and mine.

Who is he? Who is any human who can soar to the heights of divinity and sing to the harmonies of infinity and eternity? Who is any poet? It may not be told in the usual terms for poets, and painters, and musicians, and artists generally are not measured in feet, pounds, looks, or manners. It is in their works that they live and it is in their works that we must accept them.

I don't care who he is, though I hope to meet Challiss the man sometime, and shall always hope to find something more of Challiss the poet in our magazine or elsewhere. I shall watch him rise and rejoice to see him at his height. I don't care who he is just so he continues being what he is and giving me what he gives. Nor you, nor I can give him his due, even in appreciation,—that is God's prerogative and shall find itself expressed in future generations.

At our urging he sent me his portrait. This is how he appears. Don't try to read his fancies in his face. Read them out of your own moods. Dream your dreams at the touch of his words and see how much better you shall see him, understand him, than from any seeing or being told.

Compilation

By James Courtney Challiss.

I'll take a song from the wild wet rose,
Dew-cover'd at early dawn;
And one from the lilies in sweet repose—
So delicate and withdrawn;
A verse from the bacchanal, Twilight,
A-drowse in her purple wines,
A lyric low from the wind of night
That hums in the lonely pines.

I'll snatch a song from the May-day rain
And one from the redbud tree;
The golden lines of a quaint quatrain
I'll take from the honey bee.
I'll get a song from the forest deep,
A note from the hermit thrush,
A lullaby from the flowers that sleep
And dream in the noonday hush.

From ev'ning sun that will fade so soon
I'll capture enchanting lines!
And then a song from the orange moon
That rises above the pines.

I'll bind them all with some leaves of red
And gold from a fairy nook;
Then tie with the starlight's silver thread
And call it the Beauty Book.

ADVANCED PICTORIAL
MEDAL PRINT

Dr. MAX THOREK
Chicago, Illinois

Advanced Pictorial Awards

Second: K. Takahashi
Third: Ferdinand Kretschmer
Fourth: Dr. B. J. Ochsner
Fifth: Victor J. Jiricek

March Competition

ADVANCED PICTORIAL

M. Abrahms
J. Aschauer
J. M. Binkruff
K. Burgersdorfer
J. M. Chambers
H. Cohl
P. Durham
Peter L. Evers
Otto J. Franks
Fred Gough
James Hall
Johan Helders
E. Houghton
T. T. Iwama
Victor J. Jiricek
F. Kretschmer
G. E. Lamphere
Dr. O. M. Lanston
H. M. Lund
Harry Manning
W. Merriham
Heinrich Naum
Dr. B. J. Ochsner
M. Rohlfe
V. Sarra
Dr. R. S. Scobey
K. Takahashi
Dr. M. Thorek
R. B. Thornton
T. K. Tsukane
H. Underwood
P. L. Upton
Miss E. Vance
W. F. Voles
Dr. J. F. Wills
P. Hill Yardley

COMMENTARY

Why is it that so many of the same names appear month after month and others that we know should be here never enter a print? Is it possible that there be an aristocratic feeling that feels above magazine competitions? Such a thing were the height of folly. Really big men never lose an iota of their kick from just such activities. Freshness and newer creative impulses come from competitions and a consensus of opinion says American Photography, Photo Era and Camera Craft have done more to keep interest alive in pictorial photography where incentive was needed most than even the Salons.

Amateur Class Medallist

August Petersen.

March Competition

AMATEUR

Miss B. Adams
John Ahler
V. A. Alcock
P. J. Ames
Miss Edna Barbehenn
Miss Ellen Barnes
A. Blackie
B. C. Bowslaugh
Malcolm Carpenter
Carroll B. Clark
R. G. Cole
Miss Jessie Craig
Vincent Dolfi
Louis H. Dreyer
Mark Dugan
L. V. Etterbach
A. H. Evanson
Henry Eversen
Mrs. E. G. Farmer
W. C. Ferreira
Mrs. F. B. Foley
Frank C. Greissinger
Mrs. C. D. Grenfell
Miss L. E. Gundelach
E. Haase
E. A. K. Hackett
Miss Vera M. Hartley
Miss Hazel K. Hife
Charles Hill, Jr.
Miss Viola C. Hogarty
F. Holt
Henry Hubert, Jr.
John Ichelmere
Mrs. V. Inman
I. P. Johanson
O. Johnson
H. S. Kaito
Miss L. Kenny
Howard King
Mert Levey
Roland Louttit
Jack Marion
P. W. MacFarlane
E. P. McMurty
Miss J. Moore
Victor Naum
I. Neuman
John G. O'Reilly
A. Resch
A. J. Pandian
A. Petersen
S. H. Quon
J. A. Schmidt
Lee Shackson
K. Shimizu
W. H. Soames
Dr. T. N. Stapff
John Stroh
Y. W. Sulton
Jack Thomas
P. Thompson
Miss Ruth E. Thompson
E. P. Trevors
Miss Edna Underhill
Henry Upman
Willis Van Buren
Bert Vollenberg
H. D. Watson
T. M. Waumsley
L. A. Williams
Miss M. Wilson
K. Yamagauchi
I. Yelland

LET ME BEAT YOU TO IT

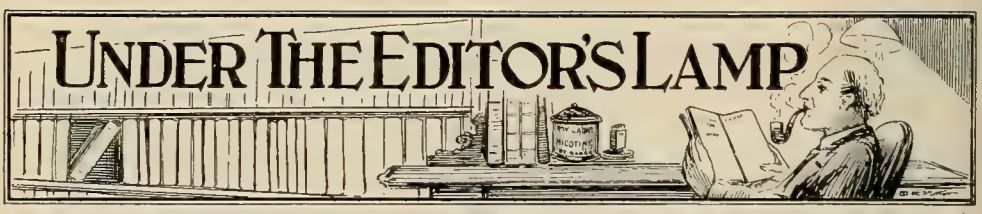
Anticipating the letters of criticism upon the diminutive size of the Medal Picture shown above, be informed that it is full size. Repeated attempts to contact the maker, by phone and letter, resulting in failure; we had only one choice—to have a negative made and an enlargement from that and then to reproduce or to have a cut made as is. Duplication, re-duplication and again re-duplicating hardly allow the quality of illustration upon which we pride ourselves. And there you are.

Amateur Class Awards

Second: Elmer P, Trevors
Third: H. S. Kaito
Fourth: A. J. Pandian
Fifth: E. P. McMurty

COMMENTARY

If the quality of amateur prints keeps improving we shall have to arbitrarily move some of them to the Advanced Pictorial. It gladdens our heart to see the pictures come in so generously and of so high a degree of merit. And not a few are just pocket-camera prints, enlarged with taste and discrimination. Any one of you can do as well if you will overcome the inertia of just snapping the shutter and will devote a little time to study and consideration. There are pictures wherever you are. Find them, then photograph them.



Poetry? Huh!

Enunciate that Huh! with all the contempt you can muster upon short notice. I want to argue the question with you. I want to talk with the one reader who complained that there is altogether too much poetry in this magazine. He didn't mean it a half hour after his letter was mailed, and he probably will read this with contrition. I hope for his sake he does.

This magazine of ours is devoted to beauty expressed in one way, recreated by certain means, which we know as photography. There are photographers of every shade and degree. Artistic, mechanical, commercial, portrait, chemistical, to coin a word for our present purpose, and just snap-shooters. The classifications lap over, merge, duplicate in the same individuals, so that we may find artistic commercial photographers who go deeply into the chemistry of photography, and artistic photographers whose pictures are made from snap-shots.

Underneath the surface in every case fundamental to photography as something better than a mere craft, lies the love of beauty, the power of seeing beauty, the ability to express beauty in pictures.

To do this, to learn how to do this requires a hope, a determination, an effort, directed and persistent, and beauty of line and form is but beauty in one aspect. It is the elephant as one blind man felt him to be. The artistic sense feeds and grows in the contemplation of and study of the beautiful in all aspects. Music, painting, poetry, help to create the creative spirit, to develop the sense of art.

Take an ignorant boor to whom "a primrose by the river's brim," is nothing but a primrose. Take a poor human who sees in the heavens nothing but an indication of fair weather or rain. Take a creature to whom music is a bore and poetry a joke. Try to make a photographer of him. What can he see in a human face but two eyes, a nose and a mouth? What can he find in the landscape but trees, rocks, and dirt underfoot? What can he make with his camera but the impression of catalogued objects?

The picture has rhythm, melody, meaning, sentiment, emotion. There are to be found on the walls of Salons photographs that sing, that express themselves to us in poetic fancies almost as if captioned with the verses.

And there be poems that wake us to such pictures that we feel an instinct to grab up the old camera and go out and make the verses into pictures.

The Divine Family

Color and pattern in the song
And music and rhythm in the view;
Beauty, the mother of the Arts
Has gifted her daughters with the parts
That prove in each, in all imbue
The sisterhood that runs along
Through all the Arts. So you and I
Must learn to know them more or less,
Wooing the one we love the best
Yet not disdainful of the rest;
And we shall find the sisters bless
Our suit,—if we but will to try.

Mrs. Ivy Reed is a housewife on a farm somewhere in the east. Her vocation is a glorious one, but she adds to its glories by singing pictures. James Courtney Challiss is in the government employ doing useful and utilitarian work, no doubt, but he is photographing divine inspirations, using words where you and I might use the camera and lens.

God has been good to us. In each of us He has planted the seed of a great love for the beautiful and He has given us so much beauty on earth that it cannot all be expressed in any one way. One says it in words, another in music, another in pictures. Let us adopt Beauty as our mother and so, with one common mother, may we all be brothers and sisters in a glorious family.

This sounds more like a sermon than I like it to be. It is an appeal. I hope to see poetry on the neat pages of Camera Craft when I no longer have a hand in shaping them. I pray for the sympathy that shall make me love the lilting of verses or songs when infirmity shall make my eyes powerless to see pictures. And I am strengthened in my present purpose by the encouragement of our readers. Men in high places engaged in most prosaic callings of making things and money, men in lowly places whose feet drag in the fresh tilled loam but whose souls rise to keep altitude with the lark, write saying that they like our variety and enjoy the verses.

My own poor things started the ball to rolling. It established our place and our right to send you other things than such as any classification might dictate. I sang to you because there was time and place for singing and something within me strove to sing. You were all the audience I had. Betters coming I get my joy vicariously.

But I want you to read the poetry on our pages. It is put there for you.

Association News

Published under the authority of the
Photographers' Association of America
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L. C. VINSON, General Secretary,
2258 Euclid Avenue, Cleveland, Ohio.

That Million Dollar Campaign is Moving

There is a power in money that increases by squares as the amount reaches into the hundreds of thousands, but that power is after all directed and applied by the brains that use it. It was easier for the Eastman Kodak Company to spare half a million dollars and for the committee to collect the other half million than it is and will be for the authorities in complete charge to acquit themselves of their duty to the photographic profession.

Difficult though it be there can be no doubt that what should be done is being done and that the desideratum shall be achieved. Every day, almost, brings reports and data that warm the hearts of all who are interested. The appointment of a continent wide Teach the Millions committee to assist in canvassing the industry for the four years of labor is one point in evidence. George W. Harris, general chairman of the organization which has built up the Photographers' Association of America has appointed this body and the list covers space equal to six or eight pages of Camera Craft.

L. V. Gardner of Los Angeles is a member of the National Fund Raising Committee who will work with the state of California contingent authorized to get the quotas of the coast. This quota has been established as 31,290 for California, 7560 for Oregon, and 11,385 for Washington.

The socalled Million Dollar campaign is really a Two Million Dollar proposition and we are bold in dreaming that when the results are estimated and the returns gauged the next will be three or even four millions. It never is what you spend that counts. What is created, what is profited can be the only factor that matters.

Here in the west, two of the best fitted men in the country have been secured to head the committees.

E. J. McCullagh of Berkeley, who is the Portrait Chairman, is the president of the Pacific International Photographers Association which functions in a territory as far east as Utah, as far north and including Western Canada, and far west as the Philippines, and south to the border. He is one of the most popular men in the west and a born executive.

Laurence B. Morton heads the Commercial Section. He was president of the Photographers' Association of Northern California, of the San Francisco Commercial Photographers' Association, and Manager of the 1925 convention of the P. I. P. A. in San Francisco. The last named event established his place as near the top in big things photographic.

So much for California. In the north William M. Ball for the Portrait and A. M. Prentiss for the Commercial, cover Oregon. W. F. Jukes, and C. F. Todd, respectively for the two sections cover Washington, and what can be said of these gentlemen calls for more space than this month's allotment permits us to print. But you shall see them and be told about them in due time. Not to speak of the associates in each state. It will read like an honor roll when it appears.

The Subscribers To Date

Abels Photographic Weekly, Cleveland, Ohio.
Defender Photo Supply Co., Inc., Rochester, N.Y.
E. J. McCullagh, Berkeley, Calif.
G. A. Malme, Racine, Wisc.
John E. Garabrant, New York, N.Y.
Commercial Photographer, Cleveland, Ohio.
D. D. Spellman, Detroit, Mich.
Jas. F. Hughes C., Baltimore, Md.
Frank V. Chambers, Philadelphia, Pa.
Wm. C. Eckman, New York, N.Y.
Johnston Ventlite Co., Chicago, Ill.
Mallinckrodt Chemical Works, St. Louis,
Camera Craft, San Francisco, Calif.
Medick-Barrows Co., Columbus, Ohio.
Fowler & Slater Co., Cleveland, Ohio.
Z. T. Briggs Photo Sup. Co., Kansas City, Mo.
J. W. Scott, Baltimore, Md.
Clarence Stearns, Rochester, Minn.
Chas. C. Willoughby, Inc., New York, N.Y.
Ansco Photoproducts, Inc., Binghamton, N.Y.
Alva G. Townsend, Lincoln, Neb.
Charles Aylett, Toronto, Ont., Canada.
Harris & Ewing, Washington, D.C.
Geo. D. Stafford, Chicago, Ill.
John R. Snow, Mankato, Mo.
Cramer Dry Plate Co., St. Louis, Mo.
Kaufmann & Fabry Co., Chicago, Ill.
L. C. Vinson, Cleveland, O.
Eastman Kodak Co., Rochester, N.Y.

J. J. Johnson Co., Chicago, Ill.
James H. Smith & Sons, Chicago, Ill.
E. G. Byrd, Malden, Mass.
Hammer Dry Plate Co., St. Louis, Mo.
Robt. R. McGeorge, Buffalo, N.Y.
W. O. Breckon Studio, Pittsburgh, Pa.
The Chilcote Co., Cleveland, Ohio.
Halldorson Co., Chicago, Ill.
George H. Pittman & Bro., Dallas, Texas.
A. M. Collins Mfg. Co., Philadelphia, Pa.
Hirsch & Kaye, San Francisco, Calif.
Beattie's Hollywood Hi-Lite Co., Hollywood, Calif.
Guy N. Reid, Ft. Worth, Texas.
The J. Anthony Bill Co., Cincinnati, O.
Pako Corp., Minneapolis, Minn.

Master Photo Finishers *of* America

Harry S. Kidwell, President ..... 217 N. Wells St., Chicago, Ill.
Albert E. Block, Vice-President ..... 27 Von Hillern St., Dorchester, Mass.
Wm. J. Meuer, Treasurer ..... 212 State St., Madison, Wis.
Guy A. Bingham, Executive Manager ..... Box 1020, Rockford, Ill.

Territorial Vice-Presidents

South-Western States: W. F. Honnen ..... 1240 S. Main St., Los Angeles, Calif.
North-Western States: C. M. Coffey ..... 284 N. Commercial, Salem, Ore.
Mid-Western States: Chas. W. Lynn ..... 3917 Orleans Ave., Sioux City, Iowa
North-Central States: John H. Seamans ..... 7052 Jeffery Ave., Chicago, Ill.
Central States: E. L. Hurlburt ..... 315 St. Louis St., Springfield, Mo.
South-Central States: J. A. Hammond ..... Box 650, Meridian, Miss.
South-Eastern States: Elon C. Robison ..... 105 Third St., N., St. Petersburg, Fla.
Great Lakes States: C. P. Phillips ..... 6930 Gratiot Ave., Detroit, Mich.
Dominion of Canada: W. A. Taylor ..... 274 Carlton St., Winnipeg, Man., Can.
Central Coast States: Wm. H. Eichner ..... 1210 "G" St., N.W., Washington, D.C.
New Jersey—New York City: J. G. Taylor ..... 24 E. 23rd St., New York City
New England States: H. K. Atkins ..... Middleboro, Mass.
Mid-Eastern States: M. J. Koch ..... 535 Penn Ave., Pittsburgh, Penna.

That Convention.

Was it a bigger convention? Was it a more successful one? Those who should know say it was, and they present statistics the figures of which seem to prove their contention. Fellow Editor Abel files away his Anti Convention Stencil and retracts his former assertions but the deluge of letters and an avalanche of protests cannot be stayed easily. Just between us and amongst friends we don't care whether it was bigger or smaller. We know that it was a convention, and that conventions are essential to the life and potentialities of a trade association. We know it was successful because where men and women of a craft foregather in the interests of their class, there and then success as measured by betterment and increased fellowship must accrue.

What we do care about and are glad to find is true, is that the National Association is solvent, strong, active, and going ahead,—that personal feelings and district loyalties have been relegated to duesitude for the good of the order, and that all are going to work for the whole.

The affair seems a long way back but conventions are live issues through the year and the last event is current till the next is due. Look at any picture of the banquet and decide if Boston was the scene of a good time. Are they not a happy, prosperous aggregation? We'll tell the strabismus affected mundane sphere they are. Then cast your eye on the real convention picture. Banners and everything. If you were there you know and if you were not, you must wish you had been one of the crowd. I do.

The New England Division has been as the backbone of the movement and so it will interest you to meet John J. Alves, the President of the Master Photo Finishers of New England, face to face.

J. George Frederick must be a red rag to the bull, a thorn in the side, a biff in the beezer of that Bashibazouk of current literature Hell Mencken. Frederick, President of the Business Bourse, International; Governor, Commercial Standards Council; Treasurer, New York Salesmanagers' Club; Organizer, Better Business bureau of the Advertising Clubs of

the World. If he isn't a Rotarian, a Kiwanian, a Lion, and some other things it is because he is too busy. He spoke to the convention on the Great Game of Business. Do you think he could tell you something you didn't know? He's telling the world every day.

Dr. Hugh P. Baker is the manager of one of the great trade associations of the world. His is the American Paper and Pulp Association and from a wide and intensive experience he taught the Photo Finishers what they should know about the value of co-operative effort and the essentiality of associations.

We know now, to repeat, that the attendance was better than ever. Had it not been so the evidence should have proven, not that conventions are less necessary but, that appreciation and intelligence had waned. To make the obvious deduction, appreciation and intelligence have not waned. Q. E. D.

Dr. Hugh P. Baker is Manager of the American Paper and Pulp Association. His subject was "What Other Trade Associations Have Accomplished." The talk was highly edifying in showing Photo-Finishers that theirs is not the only craft with problems and in assuring the loyal members that the Association movement is right.

And here we have J. G. Frederick, President of the Business Bourse, International Governor of Commercial Standards Council, Treasurer of the New York Salesmanagers' Club, Organizer of the Better Business Bureau of the Advertising Clubs of America. Beat that record if you can. He spoke at the Boston Convention on "The Great Game of Business," and proved why he held the offices enumerated.

John J. Alvez, President of the Master Photo Finishers of New England, had the subject of subjects, "Welcome to the Ladies." What a snap! Anyone could talk to an inspiration like that but J. J. did himself proud. The ladies felt at home immediately and Alvez did his share to qualify his words by action.

Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

IDA M. REED, Secretary, 703 Market Street, San Francisco, California

Your President, E. J. McCullagh, made the trip to New York to attend the usual National Board meeting in the interests of your organization and returned home by way of Portland where two important meetings were held, of the Board of Trustees of the Accredited and Certified Plan and the Executive Board respectively.

At the former meeting J. H. Gensler resigned for business reasons as Chairman and after his refusal to reconsider, Mose Grady was elected in his place. This action was approved by the executive board and thus ratified. Grady is now actively getting plans into shape and these shall be announced fully in due time.

The session of the Executive Board resulted in the following:

President E. J. McCullagh appointed the following members as Regional Vice Presidents:

Alaska, Juneau—E. P. Pond.

Arizona (President will appoint).

B. C., Vancouver—Archie Bridgeman (P).

California, Los Angeles—G. Edward Williams (P).

California, San Diego—Honan.

Canada, Alberta—Pollard.

Colorado, Grand Junction — Frank Deane (P).

Hawaii, Honolulu—Perkins.

Idaho, Boise—Ziegler (P).

Montana, Butte—Frank Zubeck.

Nevada, Reno—Frank Goodner.

Oregon, Salem—C. M. Coffey (F).

Utah, Salt Lake City—Ida Wilcox (P).

Washington, Bellingham—Harry Vinson (C).

The following recommendations were made by the Board:

That the foreign exhibits be grouped together at convention display; also that uniform style of easels be used;

That exhibit committee try to get individual displays from leading national workmen in addition to P. A. of A. loan exhibit;

That the committee try to get exhibit of photo finishing from California firms, similar to that to be furnished by Oregon and Washington;

That the dates of the 1927 Convention be Tuesday, Wednesday, Thursday, Friday, September 20th, 21st, 22nd and 23rd, at the discretion of the President and the approval of manufacturers.

Upon a motion made by William Ball and seconded by J. Calvin Cooley (proxy voted by E. J. McCullagh) it was recommended that the picture committee consist of 1 portrait photographer, 1 commercial photographer and 1 photo finisher, to be selected by the President.

President McCullagh appointed William Ball to re-draft that portion of the Constitution relating to the qualifications and acceptance of members.

Another important step in the right direction was the determination to issue a monthly bulletin to members only under the editorship of L. B. Morton. Such a publication enables the association to keep its members informed on inside matters without reserve and to promulgate material of vital interest to the profession.

The offer of Will Towles to come to the coast and conduct a session of schooling in Professional Photography if twenty members at fifty dollars each could be guaranteed was enthusiastically received and Ora L. Markham and D. Perry Evans immediately enrolled. This is virtually a nominal cost as dear old Will wants only the expenses for himself and wife. To attempt to extoll Towles to the profession would be to assume a laughable role for the craft hails him as its teacher and master. If you are interested write

your name, address, and intentions to Secretary Ida M. Reed, 703 Market Street, San Francisco, California. Let us land this with speed and enthusiasm, such an opportunity does not come every day.

Already the interest in the next convention to be held in Los Angeles this year is evinced in talks and plans, heard wherever one goes. The Los Angeleans are keyed up to surpassing every previous affair. They will.

Ye Editor Retaileth Newes of Ye Profession and in Quaint Italics Titillateth Ye Sphynx with Hys Quill

San Francisco Commercial Photographers

The constructive work under the tireless energy of President Stopple goes on and brings results. Meetings devoted to the consideration of immediate and practical matters are tying the members closer to one another and to their organization, tying them closer than ever. The meeting devoted to Flashlights, for instance, on the evening of February eighth has furnished matter for considerable thought and no little action.

East Bay Photographers

The first meeting of this year took place just one day too late for the last issue of Camera Craft. It was an important and successful affair and marked the inauguration of Roy Williams as President, succeeding Bill Bluett. The attendance was good and the spirit wonderful. Jollity tempered the severity of business without interfering. Several new members were admitted and it may be chronicled with joy that Izzy Bird did not butt in on the efficiency of the Radio which dispensed sweet music. Our Chain Lightning Secretary is noted for being able to turn any set into reverse and make the receiver do broadcasting. The minutes were read after a short delay to allow the aforementioned Secretary to write them out from memory, and away they went on matters of importance—on matters of equal importance, I mean to say.

The Southern Dinner at the Plantation Inn was a very good one, considering that it was not a southern dinner but a beefsteak supper, and it was not at the Plantation Inn but at the Jack O'Lanterns Inn. This club has met at half a dozen places and either the sheriff or fate decreed all should be shut just before one of the meetings. Gee, those Oakland photographers must eat. No innkeeper seems to be able to stand the gaff.

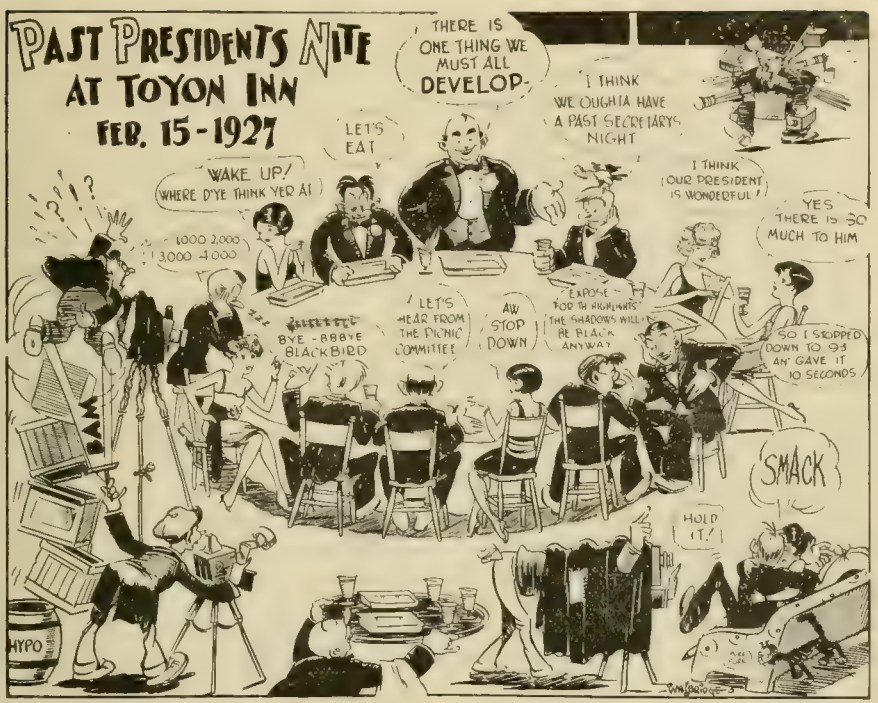
Ryker ate every portion of Mexican Beans within reach and tried to get another portion of the Brown Apple Betty but found that the four portions had already been made to serve ten orders, so he attacked the bread and butter and got even on the house.

The February meeting was decided upon as a Past Presidents Night and every neighboring photographic organization was invited to attend. There were so many good things planned this meeting that it will be interesting to read how they materialized when we write up the affair.

Good fellowship and fervid debates made the time fly and some time after ten a committee was appointed to wake the landlady who had tried to outsit us but had succumbed, and we all went home in a mild drizzle. The very heavens wept that such congenial parties must break up at last. With which poetic effusion we close.

And now we come to the event of the year, the Great Dinner.

To qualify for High Art and hold practical life in contempt you must learn to live without eating.


PAST PRESIDENTS NITE
AT TOYON INN
FEB. 15-1927
THERE IS ONE THING WE MUST ALL DEVELOP-
I THINK WE OUGHTA HAVE A PAST SECRETARYS NIGHT
LET'S EAT
WAKE UP! WHERE D'YE THINK YER AT
1000 2000 3000 4000
I THINK OUR PRESIDENT IS WONDERFUL
YES THERE IS SO MUCH TO HIM
BYE - BABYE BLACKBIRD
LET'S HEAR FROM THE PICNIC COMMITTEE
AW STOP DOWN
EXPOSE FOR TH HIGHLIGHTS THE SHADOWS WILL BE BLACK ANYWAY
SO I STOPPED DOWN TO 93 AN' GAVE IT 10 SECONDS
SMACK
HOLD IT!
HYPO

The Great Dinner Dance

It was announced in a personal letter to every member of the Club and to the other associations of the craft, this was followed by a neat, effective but not gaudy photographed invitation, to keep interest alive, and at the last minute the above gay and gaudy if not so neat poster, also done by the photographic method, came to hand. President Roy Williams is to be credited with the art and production thereof and we are ready to tell the world and sundry he made a good job of it. Eighty guests were expected up to the time this alluring picture arrived, but over a hundred really came. The gents came to see if the ladies were really going to look like that and the ladies came to take darn good care their menfolks did not get any such chances. As a matter of fact the affair was eminently decorous, as it should be and always is. But, believe me, it was a success. The Toyon Inn is a gem of interior decoration and the food and service are always perfect there. The program was noted the best yet and without entering into details here is what happened.

President Roy Williams opened proceedings with a few apt remarks and then turned the chair over to Sigismund Blumann who henceforth acted as Toastmaster. As I am writing this myself I can tell you the toastmaster was good. Not to be overassertive or egotistical, I am clever. Not being a photographer, commercial or just portrait, photo-finisher, or even Photostatic, they let me take out my memberships in talk. My manly form and enticing features do not show in the above, because Roy stood in front of me just then.

Each past president was introduced in turn after a minute of silence given to the memory of C. W. Huntington, first president, who has gone before. Geordie Derbfuss said the right thing, Ford Samuel had a good story but didn't tell it because his wife was there, Bill Blewett invited all present to his next duck dinner to be given as soon as the surveillance of Lake Merritt becomes less stringent, and Roy closed, as present incumbent, by assuring us that though he wasn't a Hasbeen he hoped to be one later.

Secretary Bird was too busy writing up minutes of the meeting before last to say much, but what he said was a mouthful. To Entertainment Committee Chairman Cohen the ecomiums heaped upon him for the complete success of the affair meant only that his Club had given its guests a good time and made them feel inclined to go away happy and come again at the next invitation.

Miss Ida M. Reed, President of the Business and Professional Women's Club, secretary of several photographic organizations, member of Ad Clubs and such, and when leisure allows, owner and manager of Camera Craft, shot a few bon mots at the writer. She said something about a hen cackling when it laid an egg and a rooster crowing over nothing at all. E. J. McCullagh, President of the P.I.P.A., H. Lancaster, President of the Photographers' Association of Northern California, Mose Brady of Seattle, and L. V. Gardner of the Two Million Dollar Campaign also spoke and added to the flow of wit.

The entertainment was equal to the occasion. Mrs Ford Samuel sang with her customary grace and sweetness to the rottenest accompaniment ever. Little Barbara Ann Siller and Bernice Tischler danced exquisitely, and the evening ended with piano solos and a skit by Mr. and Mrs. Klaxon and the two Honks.

But hold, before we close it must be chronicled as it shall be inscribed in the archives of the club that each guest found a developing tray and two glass graduates before him. It was a paper tray, so that when dropped the falling tray might not raise the deuce. In one of the two ounce graduates water was served and in the other M Q developer to develop good feeling. A bucket of Hypo was kept in the ante-room to fix the police, and everything was provided to make a perfect picture except bromide. If any was needed it was the next morning.

The dance music was especially fine and the shining floor was too great a temptation for any one who could dance to resist. It was all in all a real night, and though the heavens leaked as if the oceans had been drawn up to be dropped again on a sodden earth, it was gay within the Toyon Inn. At a late hour the party broke and everyone felt it was the end of a perfect night.

The Triangle Association.

The first quarterly meeting of the Triangle Photographers Association held at the Fort Pitt Hotel, Pittsburgh, Pa., on January 18th, was a complete success. There was an exceptionally good program, including such men as Charles Aylett, Toronto; James J. Johnson, Chicago; Nelson L. Bulkley, Columbus; L. Dudley Field, Rochester; L. C. Vinson, Cleveland, and others. Attendance was excellent, the registrations being considerably over the hundred mark. George Kossuth and Grant Leet, representing the Middle Atlantic Association, spoke for the coming convention of that Association, and were promised the rousing support and co-operation of the Triangle. The report of the secretary, Mrs. Leila McKee, showed that a total of $1332.67 had been expended for meetings and other expenses during the previous year, and that the Triangle was entering 1927 with the comfortable balance of $227.91 in the treasury. Mr. Vinson spoke on the national advertising campaign, and also received assurance of complete support from the Triangle district. The Board met on the previous day with the officers of the M.A.S. to plan the coming convention, and it was decided that the second day of the M.A.S. meeting would be called Triangle day. We wish we had space to report the session in greater detail, but further information will be found in the report of the M.A.S. Board meeting, elsewhere in this issue. Suffice it to say that the Triangle Association appears stronger than ever and will be worth watching during the coming year under the leadership of its president, Chas. A. Bowman, Jr.

Hagemeyer Exhibit

On February 12th a distinguished exhibit closed at the Gump Art Galleries. Johan Hagemeyer showed his latest work and by that much carried photography farther and higher in the esteem of art lovers. It is only now and then that a pictorialist breaks loose from the convention of massing with his crowd and has the courage to take a place among painters and etchers, showing what can be done with a camera in the places where those other artists are wont to foregather and to show their forms of expression. It is only now and then that a pictorialist has the good fortune which gets him the possibilities of so showing what he can do.

Middle Atlantic Association.

On January 17th the Board of Officers of the Middle Atlantic States Association met with the Board of Governors of the Triangle Photographers Association at the Fort Pitt Hotel, Pittsburgh, Pa., to discuss plans for the coming convention of the M.A.S., scheduled for the Fort Pitt Hotel on March 28th, 29th and 30th. With the two organizations working in complete harmony and a fine line-up of talent for the convention program now under consideration.

The picture exhibit will be without a doubt the most important feature, and such a formidable line-up of prizes is offered that both in quality and quantity the display should overshadow anything ever done by an amalgamated association, and will probably rival the National. The second day of the meeting will be Triangle Day, and by a special arrangement, members of the Triangle who find it impossible to attend the entire convention will be admitted on that day without charge. This does not mean that the M.A.S gets no revenue from these members—the Triangle is co-operating by paying the M.A.S. a fixed sum for all active and associate members in that organization, regardless of their attendance. It is an example of cooperation and friendly help that other local societies may well consider.

At this time, of course, the most important thing is for every member of the Triangle and the M.A.S. to get busy on his picture exhibit, and for those photographers in other sections of the country who wish to go after some of the prizes to start work. All exhibits, regardless of what prize they are entered for, or whether entered for several prizes simultaneously, must be in the hands of the Committee by March 15th. All pictures will have to pass a competent jury before being hung in the exhibit. No pictures that have previously won prizes will be eligible in any competition. Not more than one prize will be awarded to

any one photographer. In the case of the $500 Gold Prize, pictures rejected by the jury will be returned with the entrance fee. Pictures entered for all competitions should be sent to Grant Leet, 1st Vice-president, Middle Atlantic States Association, Fort Pitt Hotel, Pittsburgh, Pa.

If wooden boxes are used, they should be fastened with screws, not nailed, and the return address should be on the inside of the cover. Stamped, addressed return labels should be enclosed with all entries. It is particularly requested that exhibits shall be sent unframed, but if framed, they must be without glass. No picture to be larger than 20 inches in either dimension. Exhibitor's name must not appear on face of picture or mount. Each exhibit must be marked plainly with the name of the competition or competitions for which it is entered.

Photographers of Northern California

A good attendance and a cheerful spirit greeted President Lancaster as he sat at the head and center of the speakers table at the Bellevue Hotel on the evening of February 7th. The occasion was the regular monthly dinner meeting. Business of a routine nature was rapidly disposed of and after the President had appointed a membership committee consisting of L. G. Butterick, Chairman, Olga Dahl, Louise Bestler, Ford Samuel, Norman Siller, Harold W. Benjamin, and John P. O'Callaghan, E. J. McCullagh, President of the P. I. P. A., took the audience with him to the Executive Board meeting of the P. A. of A. in New York City. He made it complete, from his start here to his departure from the Atlantic seaboard, and he made it enlightening and constructive in that the Two Million Dollar Advertising Campaign was brought home to all assembled in a vital and intimate way. Laurence B. Morton, L. V. Gardner, and Lee L. Stopple followed with specific viewpoints on the same subject and a profitable discussion ensued.

At this time O. C. Hansen, head of the Bear Film Company, invited the association to meet at his plant for their next monthly session and on motion of L. B. Morton it was unanimously accepted.

Then W. E. Dassonville, the speaker of the evening, criticized pictures made by members and produced in lantern slides and projected by R. J. Waters, who kindly volunteered that service. Mr. Dassonville has the faculty of being witty as well as instructive. He knows his subject but tempers knowledge with tact and judgment with mercy. His talk was thoroughly enjoyed and when the meeting adjourned there were many commendations of the program.

It is only just at this time to acknowledge the help toward making the program possible, tendered by Hirsch and Kaye in providing the lantern and screen.

Portland Oregon Photographers

The officers elected for the ensuing year are, President, Perry Evans; Vice-President, C. A. Bushnell; Secretary and Treasurer, Charles Butterworth; Directors, R. R. Aune, John Moffitt, Edris Morrison. The members are all on tiptoe in regards to the National Advertising Campaign and everything tending toward its success is going over with a hurrah.

The sad news of the death of Dad Winters came with the report of the election and the profession throughout the country will mourn the loss of a master in the craft and a real man.

Los Angeles Club.

The January meeting was held at Beattie's Hollywood Garden Studio, and what transpired speaks in the simple wording of the program. To elaborate with comment were to paint the lily and gild the rose.

Constructive Business Building — A talk by Clark W. Thomas of B. B. Nichols.

Retouching, Alterations and Backgrounds.—Demonstration by Iola McCray, Witzel's Hollywood Studio.

Lighting and Negative Quality. — A demonstration by Alfred R. Linstedt, Linstedt-Phelan Studio, Beverley Hills.

Salesmanship in the Studio.—Frances E. Parker of Pasadena.

"By the Light of the Silvery Moon."—J. Anthony Bruno and Bride, in the garden at twilight. Special lighting effect by J. W. B.

Doesn't that sound like a real program? They do things well in L. A.

Photographic Society of Philadelphia.

At the stated meeting of the Photographic Society of Philadelphia, 1615 Sansom Street, held Monday evening, December 13, 1926, the following officers were elected to serve for the ensuing year:

President, Fred P. Peel; First Vice-President, John Allen; Second Vive-President, W. P. Pearsall; Treasurer, J. J. Baylson; Secretary, J. A. Anderson.

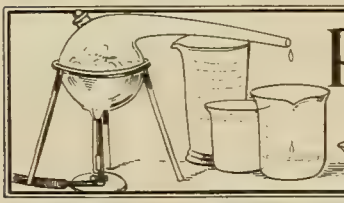
Stated meetings are held the second Monday evening of the month.

The membership list comprises one hundred names. On the same evening, Dr. Emil Mayer of Vienna, Austria, an authority on the bromoil process, was elected an honorary member of the Society.

G. Archer Lindsay

Everybody and his sisters, and his cousins and his aunts, know Hootmon Lindsay. They know him to love him; but few will recognize the genial friend of mankind in the above completeness of name. We never suspected that with such a genial nature he carried about so formal a titulation.

What we started to say, however, was that he is now in the San Francisco Eastman Kodak Store for the express purpose of meeting anyone from anywhere, everyone from everywhere, all of his friends at all times, to make them feel instantly at home and advance that welcome to them which the Eastman Company seeks to offer within the comprehensive reach of its long arms.



PHOTOGRAPHIC DIGEST

Edited by H. D'ARCY POWER, M. D.

Bromides and Bromide Toning.

Continued from February.

With an hour's exposure to very strong sunlight a purple image (not strong) appears, evidently due to a residium of light sensitive silver chloride, the image is weak as compared with the original print. If it be immersed in a developer it becomes the strong intensified bromide usual to the method. If in place of being put in the developing bath it be immersed in hypo the image nearly disappears, leaving only a slight reddish picture the product of the residual chromium.

Dr. Sedlaczek in a paper published in the "Photo-freund" and translated into the British Journal of Photography of October 23, gives a long and technical paper on the brown toning of gaslight prints, looking to better browns than are usually given by sulphiding. I must refer readers to the full paper for working details, but it is based on the bleaching of the print in a mercuric chloride bath and subsequent redevelopment with hypo and ammonium thiocyanate. The technique as described sounds troublesome, and it is to be remembered that it has been shown experimentally that mercury cannot be entirely removed from photographic papers, although the author states that in practice he has found no harm, still I have yet to see a mercury treated image that in time did not show its presence. Lastly it is to be remembered that modification of the brown of sulphide toning can be produced in other ways which have been described in reports under this department.

The third paper to which I would draw attention is seemingly by a professional worker producing post cards on a large scale and though there are points in it that might be called in question, yet it bears the impress of practical experience and it is therefore worth reproducing.

Sepia-toned prints appear to be at present still favored, and some photographers (including the writer) push them as a standard. From the queries which are periodically appearing in the B.J. and other papers, many people find

difficulties in the process. The following procedure has been systematized after much similar trouble, and after two years of use exactly as here stated, has given brilliant results from the points of view and certainty and quality.

To begin with, it may be taken for granted that some sort of eliminator is indispensable for getting rid of every trace of hypo in the prints. Without such an eliminator, I have before now ruined a batch of cards in toning: which cards were given a thorough two hours' washing, ample for ordinary purposes. To the objection that an eliminator leaves certain injurious products of decomposition in the print, it may be said that the toning, if done as given here, is not usually affected by any slight trace of such decomposition, as it would be by a similar trace of hypo. Of course, it is of no use to throw the prints into the eliminator and leave them there. Moreover, some (if not most) eliminators work less efficiently when used in greater concentration than advised by the formula. Some people do use them so, hoping to cut down the time needed for elimination.

Some of the practice described raises a query. There seems good ground for the correct exposure of the print and full development of the same, and I would not care to follow O.J.M's. practice in this respect. After the careful experiments of Lumiere and Seyewitz published last year there seems every reason for insisting on two fixing baths, and the saving of time spoken of is not a reason for its omission. As to the use of hypo eliminators why not use the potassium and hydrochloric acid bleach, if any hypo remain in the print it is completely oxidized by the permanganate. The usual advice to use a solution of sodium sulphide of such high strength as 10 per cent is all right so long as the prints are not too long exposed to its action, which is quite unnecessary, and may attack the gelatine of some papers. The same writer on another occasion gives the following advice regarding formaline, to which I can also say ditto.

Polychrome Prints by Dye Toning

In the April number of "Camera" (Zurich) the Lumieres have returned to the subject of dry toning by a method which they now state is capable of giving good results on paper. In it they refer to previous experiments and point out that while they had succeeded in getting good dye toning effects on diapositives, they had always failed in the case of paper toning, by reason of the impossibility of avoiding tinting of the substrate; furthermore, that their previous experiments had convinced them that the best mordant was the sulphocyanate of copper, and the best dyes three basic colors in aqueous solution acidified in acetic acid; that results so obtained on lantern slides were permanent and satisfied all practical requirements. The difficulty in regard to colored images on paper lay both in the affinity of the fiber itself and of the gelatinous material of the film. Not only was there some tinting of the front, but the back of the print was always strongly colored.

Now they have succeeded in overcoming this difficulty for the greater part, and are able to give good results with gaslight and bromide papers; and furthermore, it has given the possibility of using practically three elementary colors and thus easily obtaining a large variety of tints.

To arrive at this end the prints are first mordanted by the following mixture; which was suggested by Christensen and which they had already recommended for making diapositives:

Water	1000
Sulphate of copper	40
Citrate of potassium	60
Glacial acetic acid	30
Sulphocyanite of potassium or Sulphocyanate of ammonia	20

The period of mordanting is dependent upon the strength of tint it is desired to obtain. The action of the bath is superficial, and only effects the surface of the image, while that portion which is not tinted helps to maintain the tonality. The duration of the tinting would vary from a few minutes to a quarter of an hour, according to the nature of the paper and the degree of coloration obtained. For example: to obtain an intense sanguine, it will be necessary to prolong the action, whereas to obtain a sepia tone the tinting can be quite superficial and obtained

by a minute's immersion. After mordanting the prints are washed for a half an hour in running water, before being submitted to the dye bath for which they employ the following three colors:

Thioflavine T, Methylene Blue, Rhodamine S, in a watery solution of 1 per cent acidified with 1 per cent acetic acid. The coloring solutions are mixed in varying proportions according to the tint it is desirable to obtain. The tinting is not effected by immersing the print in the solution, because the back of it would be colored in such wise that it could not be washed out; rather, it is effected by swabbing the surface of the paper with the dye. To do this, after washing, the print is placed on a glass plate, pressed down and then swabbed with the coloring matter, without any special precautions. The coloring matter has such an affinity for the mordant that it is absorbed within a minute to a minute and a half.

To be Continued.

AMATEUR TRICK CINE PHOTOGRAPHY

By H. Syril Dusenbery.

Continued from February.

The film is then wound back the correct number of feet and you are ready to photograph the vision. For best results, the vision should be clothed in a very light-colored costume, white or pale blue preferred, and photographed against an absolutely black background. The camera is set up and the subject watched carefully through the view finder and so placed that he corresponds with the position in the view finder that the black portion of the background did in the original exposure. With a little practice, the subject can be sighted accurately enough for practical purposes through the view finder as a small error here does not make a great deal of difference. This done, the second exposure is made. The most important thing in this type of work is to time the action correctly so that the vision appears at the proper instant. In professional work, the appearance and disappearance is accomplished by means of a "fade out." This will not be discussed here because this effect cannot be obtained with any of the amateur cameras unless they are especially altered for this purpose.

A comedy effect of a person appearing to be inside of a bottle can be easily obtained by double exposure. A bottle is photographed against a black background very close to the camera so that it fills the entire scene. The exact position of the bottle in the view finder being carefully noted. The film is next wound back in a dark room and a person photographed, also against a black blackground, for best results, at such a distance from the camera that he appears slightly smaller than the bottle previously appeared and in the exact position that the bottle appeared. When projected on the screen you see the effect of a tiny person inside a large bottle.

In all these double exposure effects, do not be disocuraged if you do not get good result the first time. They require careful study and patience and by observing your first failures you will be better equipped for future successes.

Nothing has been said thus far in the matter of exposures. In all vision effects the vision should be slightly under-exposed while the picture proper given normal exposure. In all effects using a duplicator, care should be taken that both the original scene and the second scene be given exactly the same exposure or the illusion will be spoiled.

The film must be carefully edited after it is returned from the finisher. There will in all probability be a small piece of film at the beginning and at the

end of the scene that do not properly fit. These portions should be cut out. Very often careful editing will sometimes save a trick effect that previously appeared hopeless.

.By means of the double exposure methods just described, a vast number of effects can be presented. Small people dancing on the top of a table, for example, can be accomplished by the methods described for photographing a person apparently inside of a bottle. The more thought given this subject, the more stunts will suggest themselves.

We will now take up another trick effect infinitely easier than the double exposure effects just described This effect as viewed on the screen gives the illusion of a person or an object either appearing or disappearing and is accomplished by stopping the camera while the appearance or disappearance is made. A change of a person or object can also be made by this method. For example, suppose it is desired to have a meal appear on an empty table. The bare table is standing in the middle of the picture when suddenly at a given command, it becomes set with a full dinner service and steaming hot food. For this effect, all that is necessary is to have all the characters in the scene "freeze," and the camera is stopped. You now set the table quickly while all the characters are standing motionless. This done, you start the camera and continue the scene in the usual manner. This will produce the desired effect. If on the screen there is a noticeable pause while the appearance is made, this small section of film may be cut out. Cutting and splicing is very essential in trick photography—don't be afraid to use your shears.

A person can be made to appear by this same method. Simply stop the camera while the person takes his place in the picture, the other characters standing motionless while this is being done and then continue the scene. In a like manner, a person or an object can be made to vanish. A person can make an instantaneous change of costume by this method. Simply stop the camera, have the subject note carefully the exact position in which he is standing, then have him retire and change his costume. He then resumes his exact position in the scene and the action is continued. Any number of similar stunts will immediately suggest themselves once this effect is tried. An empty container can be made to become full. An object can be made to vanish into thin air at a touch. A table or a chair can be made to appear at the wave of a person's hand and disappear again. The disappearance of a chair just as a person is about to seat himself on it is as an effect that never fails to provoke a laugh. Similarly an article of food can be made to disappear just as a person is about to eat it.

Little tricks such as these will lend comedy to your films and will be a pleasing variation from the usual style of ordinary photography that you have been accustomed to showing on the screen.

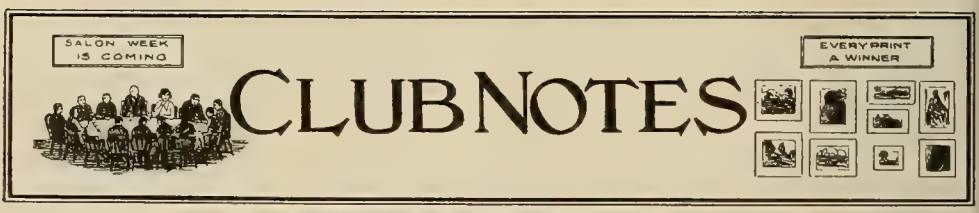
Consumption of Cine Films

Amateur motion picture makers consumed in 1926 the equivalent in picture length of 20,000 miles of standard film, establishing a new high record in this rapidly growing branch of photography. The amateur film on safety stock, 16 mm. wide, has now been accepted as the standard for personally made movies and this great amount of film, which was virtually an unknown product a few years ago, shows to a surprising degree the enthusiastic manner in which amateurs in all lands have taken up this new pastime.

To secure a more graphic visualization of this film footage it would take one of the portable home projectors working continuously night and day a little more than three years to screen all these pictures.

With 40 individual frames of these little pictures to the foot, amateur movie cameras clicked off the stupendous total of 1,700,000,000 different pictures during the year.

The great majority of these amateur films comprise the most virile cross section record of family life that has heretofore ever been secured and provided in thousands of instances pictures which are now regarded as priceless by many a fond parent.



Forthcoming Exhibitions for 1927

April 18th to 30th. Bridge of Allen and District Photographic Society, Third Annual Exhibition. Closing date for entries not given. Miss Margaret Hughes Secretary, Rhu Allan, Bridge of Allan, Scotland.

April 16th to May 1st. Brussels International Salon. M. M. Devaivre, Director. 152 Rue Markelbach, Brussels, Belgium. Closing date March 15th.

May 1st to 14th, 1927. All Japan Association of Photographic Societies. Address International Photographic Salon, Tokyo Asahi Shimbun, Tokyo, Japan; closing date April 15. Entry blanks at any Japanese Club in America.

May 16th to 21st. Croydon Camera Club. Hon. Ex. Secretary, Abbey Lodge, Wellesley Court Road, Croydon, Surrey, England. Closing date April 30th.

May 5th to 20th. Seattle Camera Club, 422½ Main Street, Seattle, Washington. Closing date April 10th.

September 12th to October 8th. Royal Photographic Society of Great Britain. 35 Russell Square, London, W.C.1, England. Closing date August 12th.

Ouch! What a Handsome Bunch.

Cleveland Photographic Society

On this page you see the picture of some of the members as they appeared at the Christmas party. As Ralph Hartman puts it, "This was a real get-together meeting and everything photographic was barred except the pictures. We had vaudeville stunts by the members, movies, music and refreshments. Everyone reported a fine time." I should think they would. Wish I were there. Bet they had coffee and doughnuts. If not, why not?

The following officers and trustees were elected for the year 1927:

Ralph D. Hartman, president; Giraldus Roach, vice president; George Y. Tange, treasurer; Lloyd Dunning, secretary; B. E. Clarkson, financial secretary; John Steinke, trustee; L. B. Canfield, trustee.

We start out the year 1927 with determination to make The Cleveland Photographic Society second to none in the country. We expect to have print exhibits from all over the world and are going to make a decided improvement over our programs and we are making a special endeavor this year to increase the number of members who will have their pictures hung in salons thruout the country.

Our annual exhibit will be held in our own Club Rooms the first two weeks in April and we are going to exhibit in the National Museum at Washington, D.C., during the entire month of July. At the present time we have 125 members in good standing, members in all walks of life who are interested in practically every branch of photography.

Fort Dearborn Camera Club.

Wright is all right and we like what he writes. His assurance of friendship is valued beyond his conception, perhaps, for we want and need friends in our work. Being sometimes brutally frank, sometimes wrong with the best intentions, and sometimes right with equally good intentions but less popularity, we need friends to uphold us and defend us, and condone our offences. However, the matter in hand is to tell you that Dearborn achieved a record of 203 prints accepted in 22 salons and the distinctions won by 14 members. Something worth while, we say.

The election held in January put the following into office and this conveys our congratulations to the lady and gentlemen so distinguished and to the club on its perspicacity.

President, A. V. Nelson, reelected; Vice-President, Miss Gertrude Munn; Secretary, G. P. Wright; Treasurer, M. Bernstein; Chairman Board Directors, Dr. Max Thorek.

Chicago Camera Club.

The January Exposure has perpetuated me like a beetle in amber. What I say is said from the heart with good will to all and malice to none. It were a half-hearted attempt to work for the general good to mince words. I want the Chicago Camera Club and every club in the land to be active twelve months a year, to make pictures and let the world see them. Personally I must confess that as a pictorialist I'm a good editor, but the joy of bathing in developer and spattering hypo on my shoes is my baptism in the brotherhood of photographers. The main thing is to get busy, keep busy, and make pictures.

Ralph Young Exhibit

We know Ralph as a Commercial Photographer during the working day but in our leisure moments and his, we know him as an artist. The work he does is illustrative and Lothers and Young have made a reputation in that line, the pictures he makes for the salons bring no money but they are not made to any order other than the impulse to express and create.

On the walls of the California Camera Club during February was hung a collection of some of the Young work. Several very fine things and some good but not so fine, with one or two that might have been kept off. One print of a window and a bit of wall is a classic, at least two of the nudes are excellent, and one study of a face is going to add to Ralph's requtation as soon as he makes a print without streaks.

Good, or bad, there is an individuality to the work that bespeaks originality of perception and conception and we especially are proud to see a professional refuse to barter his heritage of artistry for a mess of commercial pottage. Ralph Young is one of the men who prove that it is possible to be a business photographer and an artist.

Pictorial Photographers of America

February gave the members an exhibit of the works of Robert Waida, a talk by Francis Brugiere, and the appearance of the book Pictorial Photography in America. We shall take pleasure in reviewing that volume in our book department but it may be pertinent to say here that no photographer with aspirations and few illustrators with enterprise will try to do without the book.

BE A GOOD CLUB MAN

NOTES & COMMENTS

Photo Era Incorporates.

Anything connected with Photo Era is dear to our hearts. Any publication to which friend Beardsley is attached is doubly dear. Photo Era has always made a consistent fight to be and to remain clean, bright, and beautiful, and all that it represents has been handed down from Wilfred French's regime to Aubrey Beardsley, has been carried forward and shall continue to exist. The corporation, we take it, is a business proposition with business significance only, and the magazine shall still be as and what we love.

The announcement states that the new company is the result of the personal interest of A. W. Finlay, president and treasurer, and George H. Ellis Company, Incorporated, of Boston. Over the intervening continent, to you, friend Beardsley, and to your associates, the best wishes of the owner and of the editor of Camera Craft, and of all connected with it.

The "Wellcome" Handbook and Diary

The 1927 issue of this indispensable little handbook maintains in every way the high standard of its predecessors. On opening the book attention is arrested by a two-color print of the "Kookaburra," which appears as a frontispiece. A description of the method of production of this picture is given at the back of the green wallet.

The chapter-headings and decorations are reproduced from woodcuts of the celebrated English engraver, Thomas Bewick, 1753-1825, whose work is therefore contemporary with that of the earliest pioneers of photography. A series of thumb-nail portraits of some of these early workers will be found on the pages facing the light tables.

There is, in fact, no simpler or more direct guide to the essential processes of photography for the beginner, and there is a wealth of reference matter which no expert should be without.

That Mallincrodt Publication.

Through an error in our understanding of the facts we announced that this old established firm issued a monthly house organ of general interest. It transpires that Mallincrodt publishes a catalog about once a year and supplements that with a mailing about once every forty-five days. The main thing, however, is to get on their mailing list. Send in your name.

What Advertising Means

Burke and James are a large firm and a live concern. They have advertised adequately and they have tried resting on their oars. When their bright house organ speaks of advertising it is with an authority born of knowledge and experience. This is what the Rexo Bulletin for January has to say on the subject:

"There are two times to advertise: One is when business is good, to make it better, to get all you can while the getting is good. The other time is when business is dull, to improve it as much as possible.

Of the two times, it would seem that the more important is when business is dull. If people are indifferent about spending their money for photographs or for cameras and supplies, then more, not less, effort must be made to get them to buy.

He who discontinues or reduces advertising when business is dull is in a class with the motorist who would take his foot off from the accelerator when starting to ascend a steep hill. "

How right this is may be gathered from an entirely different source none the less acceptable for being outside of the photographic industry. This is what a prominent western banker is credited with saying:

"When we hear of a man cutting down his advertising we cut down on his credit."

The deduction is that advertising is not merely a trade getter but a trade keeper. To sacrifice the business gained at the

cost of judicious advertising by relaxing, neglecting, or foolishly economizing would seem to the wise like letting a watch run down before considering it needs winding. It costs more to get under way than to keep going. Persistence and reiteration are the essences of successful publicity. You cannot make the world believe what you say just once, or twice, or a dozen times, but say it month after month, year after year, and your assertion becomes a fact of universal acceptance.

If an advertisement built a business overnight anyone could start and achieve success without effort and at a small cost. The price of success is what protects those who have arrived from the common crowd.

William Wolff.

When one thinks of Hirsch and Kaye, and one often does so with pleasure, it is quite impossible to keep the mind from taking in Billy Wolff. For such a long period as will belie his perennial youth this dapper young man has represented H. & K. In fact, on February 9th he celebrated the thirty-eighth anniversary of his connection. He called on us that eventful day to collect congratulations, to which he and the firm are entitled. So long a tenure bespeaks loyalty and service on the part of one and recognition and appreciation on the part of the other, employe and employer.

When Billy left we had a good cigar to smoke after dinner—our own.

George Murphy in the West.

There are certain names in the photographic industries that stand as shining landmarks in a more or less murky world, and George Murphy of New York is one of them. For several generations Murphy has given service and values and in a consistently conservative but none the less live way has merchandized to the American public. He is on a visit to his son and grandson in these parts and as always, when near these offices, he visited for awhile with us. That Mrs. Murphy accompanied him goes without saying. They are not twain but one and where and when they travel together then and there home goes with them.

Photographs on Watches

We have before us two samples of Kyographs, one on the watch case and the other on the dial. Better work has never come to our notice and to any and all who are interested in such productions whether for their own or the trade, we strongly recommend contact with the Kyograph Photo System of New York, located at 21 West 17th Street. Literature may be had on request.

International Photographic Association

ALBUM DIRECTORS

Eastern Division, No. 1: Under the direction of Franklin Gray McIntosh, Album Director, 1520 Liberty St., Franklin, Pa., Henley H. Hall, Secretary, 511 West 32nd Street, Richmond, Va., comprises New York, New Jersey, Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut, Delaware, Virginia, West Virginia, Kentucky, Indiana, Ohio and Michigan.

Western Division, No. 2: Under the direction of Allen Young, Room 413, Claus Spreckels Bldg., San Francisco, Calif., comprises California, Oregon, Washington, Idaho, Nevada, Utah, Montana, Wyoming, and Colorado.

Southern Division, No. 3: Under the direction of Frank Reeves, Stamford, Texas, comprises Florida, Georgia, North Carolina, South Carolina, Tennessee, Mississippi, Alabama, Louisiana, Arkansas, Oklahoma, Texas, New Mexico, and Arizona.

Northern Division, No. 4: Under the direction of Leonard A. Williams, 622 Second Avenue, St. Cloud, Minn. This division comprises Illinois, Wisconsin, Minnesota, Iowa, Missouri, Kansas, Nebraska, North Dakota, and South Dakota.

INTERNATIONAL PHOTOGRAPHIC ASSOCIATION

5514—Geo. Cook, 1327 E. 93rd St., Cleveland, Ohio. Mountain, seas, river, trains, boats, buildings, animals; for same. Desires to exchange only lantern slides. Class 1.

5515—B. Spicklemire, Box 153, Tulare, Calif. 3x5 up and Stereoscope, Bromide and Azo; mostly scenery. Class 1.

5516—Walter N. Shadler, 197 Elton St., Brooklyn, New York. Class 2.

5517—Frank A. Thalman, Wulffs Island, Thiensville, Wis. Class 2.

5518—D. L. Gibson, 105 N. Butler St., Madison, Wis. 3¼x4¼ various, no one paper; scenes, etc. Class 1.

5519—Stanley H. Whiting, 113 Royal Court, Royal Oak, Mich. Class 2.

5520—W. H. Tano, Lugard Hall (not Eliot Hall), The 'Varsity, Hong Kong, China. 3½x2½, 4¼x2½, 4¼x3¼ Bromide and Gaslight, street scenes, artistic views, native life, etc.; exchange for street scenes, views of cities and towns, snapshots of every-day life. Class 1.

5521—Willis Van Buren, 396 N. Grand St., Orange, Calif. 2¼x4¼, and 2¼x3¼; Azo; mountain and country scenes, interiors, construction work; also important buildings. Exchange for mountain and country scenes, interiors, construction work of any kind and important buildings. Class 1.

5522—Frank B. Schmidt, 8112 S. Laflin St., Chicago, Ill. 3½x4¼, 4x5, and up to 8x10. Glossy. Views of Country and city, Grand Canyon and others; exchange for views of National Parks and others. Class 1.

5523—Leo D. Harris, Box 381 Killdeer, N. Dakota, 3¼x5½, 5x7 Azo. Wild West and North Dakota Bad Land Views. Exchange for mountain and city views; postcards only. Class 1.

5524—Charles Hill, Jr., Bruceville, Indiana. 3¼x4¼ Azo. Mostly portraits; Exchange for wood scenes, bridges and historical scenes. Class 1.

5525—Archie Skinner, 4119 W. Madison, Chicago, Ill., Class 2.

5526—A. E. Angier, 1437 N. Columbus Ave., Glendale, Calif. American Standard Stereo or smaller, double weight or cut film. Varied. Exchange for same; Only stereoscopic views. Class 1.

5527—Irving Schaefer, Darfur, Minn. 2¼x3¼ and others; all kinds; Exchange for all kinds. Class 1.

5528—Malcolm Carpenter, P.O. Box 512, Prescott, Arizona. 3¼x4¼, 4x5 and enlargement. S. W. Glossy usually, old master and bromide enls.; western, scenic; exchange for So. American, Mexican, Spanish scenic and historical places, native costume, etc. Class I.

5529—M. Stangl, L. B. 88, East Dubuque, Ill. Moving picture negatives for negatives or negatives for positives. Only scenic negatives or novelty negatives. All new negatives and positives for same. Class 1.

5530—Albert H. Mechling, De Sabla, Calif., Class 2.

5531—M. L. Dreyfus, P.O. Box 251, San Salvador, C.A. 3¼x5 and 5x7. Any; any subjects; exchange for any. Class 1.

5532—Adolph Elfers, 236 East 95th St., New York. Postal size; to learn how to make good pictures. Exchange only postal cards.

5533—James Benjamin Brome, c/o Compania Minera Choce Pacific, Andagoya, via Buenaventura, Republic of Colombia, South America. 2½x4¼ and 5x7 Azo and Haloid, Rito; Camp scenes with native life, etc. Exchange for lantern slides, stereoscopic views, etc. Class 1.

Renewals

3254—Vernon W. Hutchins, 39 Academy Square, Laconia, N.H. Class 2.

4311—P. C. Anderson, R.F.D. 1, Box 32, Joice, Iowa. 2¼x3¼ up to 5x7. Glossy, Developing. Views, farm scenery, animals. Exchange for anything of general interest. Good work only sent and accepted. Class 1.

5446—Frank A. Reynolds, P.O. Box 1009, Fairbanks, Alaska; Post Card; enlargements up to 8x10 and 7x11. Azo, Velox, Bromide Enlarging. Alaskan views, marine and landscapes; local Alaska views; wild flowers and nature. Exchange for views, local scenes and notable events. Post cards and enlargements only for above. Class 1.

5402—Harry J. Hemmerle, 1624 W. Glenwood Ave., Philadelphia, Pa. General interest, mostly landscape. Class 1.

5227—Roger A. Hart, 813 First St., Newberg, Oregon. 2¼x3¼, 3¼x5½, 4x5 and enlargements; Haloid, Velox, P. M.C. Bromide; mountain, beach, river, city street scenes, locomotives, automobiles; exchange anything of popular interest.

5401 — Harry C. Wurtzel, Photographer, Dysart, Iowa. 5x7, post cards and smaller. Azo, Cyco, Haloid and Kruxo. Portraits, interiors, landscapes, street, farm views, etc. Exchange portraits, interiors, flowers, buildings, parks and farm views, etc. Class 1.

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VOL. XXXIV APRIL 1927 NO. 4

The Los Angeles Salon

IMPRESSIONS AND COMMENT

By Phil Townsend Hanna

Illustrated by Reproduction from the Prints

(Continued from March issue.)

Leading the group who have set their eyes on the goal of artistry are the incomparable Leonard Misonne, Alexander Keighley and Fred Judge. The first-named has a group of four exquisite oil prints in the Los Angeles Salon, "Depart pour le Champs," "Chemin Poudreus," "Le Givre," and "La Bourrasque." In "La Bourrasque" Missone obviously worked in the snow. In the face of the fact that the finished print was irreproachable the "working up" drew a storm of criticism from the craftsman group. Keighley displayed four smashing carbons—"An Arab Cafe, Jerusalem," "Crossing the Stream," "Sunshine After Rain," and "A Greek Temple." Despite the magnitude of the prints Keighley essays, he displays a remarkable aptitude for composition and color.

Judge is the third of the European triumvirate who have cast the means aside for the more appealing goal of artistry. In the four prints hung in Los Angeles, a scheme of back lighting was employed which produced a startling effect. In "Prince Charles Statue, Trafalgar Square," the lighting brought the statue out in bold relief, but in the other three prints—"November Night, Trafalgar Square," "St. Martins-in-the-Field—Night," and "In Oxford Street—Night," the contrast between the luminous areas and the shadows detracted from rather than contributed to the homogeneity of the composition. All were transfers.

William A. Clark of Los Angeles is another who must be counted among those who woo the artistic muse. His "Entrance to the Alhambra" and "Villa Falconieri-Frascati," bromides, are the work of a sound artist.

There are others—too numerous to mention. They're in the preponderance, I'm convinced, and it would appear that pictorialism has a decided bent toward artistry. I applaud. It is the legitimate way.

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The camera is head and shoulders above the brush, or the dry point as a chronicler of character, and when one gazes upon such a fine group of

TOILERS OF THE FIELDS GEORGE CHANCE, F.R.P.S.
LOS ANGELES SALON

portraits as those shown in the Los Angeles Salon, an ecstatic thrill vibrates up and down the spinal column. The ghostly portraits of yesterday, concealing in their murkiness every vestige of character, are fast giving way. One crept into this year's show—"Madam H "—a bromide by Johan Helders, Ottawa, Canada. To compensate for it, however, were numerous meritorious studies. Beside "The Revolutionary," heretofore mention, Edward Drummond Young showed two other carbon portraits—"Rev. T. M. Monaghan" and "George Smith, R.S.A."

The duotone transfer, in yellow and brown, by Franz Fiedler of Dresden, a portrait titled "Tauferin Ilse Petersen," was a joy to behold. A better model might have been chosen than this scantily clad lady—but it is doubtful if a better print could have been made from any model.

The three multi-colored carbons of Louis Fleckenstein—"Frank Cuprien," "Jungle Maid," and "The Roll Collar"—establish him as an outstanding portraitist of extraordinary capabilities.

For sheer strength of character rendition the two untitled portraits of H. Berssenbrugge, of The Hague, done in gum, were unexcelled. The

STOCKHOLM: OLD TOWN — TURE SELLMAN
LOS ANGELES SALON

peasant might have stepped from between the covers of Zola's "Germinal," the clown from the tent of Hagenbeck's circus.

Sensuous, provocatively sensuous, but gloriously modeled, was the head "Celestine," a bromide exhibited by Samuel Lumiere of New York City. Of the same character was the Junoesque nude, "Aphrodite," a bromide shown by Albert Peterson of San Mateo, California. The shadow of iron bars running up and down the torso lent a delightful sculptural quality to the print.

H. Ravell of Los Angeles showed one of the tri-colored gums for which he has gained a warranted renown, the subject being "Mexican Peon Boy." Ernest M. Pratt, also an Angeleno, likewise chose a Mexican youth "Oharo" for a triple-toned bromide in black, brown and a faintly discernible blue.

Among other portraits which drew more than passing attention was "Laura," a bromide by William Mortensen," Miss Katherine Kendig, a bromide by Helen Seymour of Los Angeles; "Louis and Grace," a bromide of the ingenuous Louis and the inscrutable Grace in the mural manner by

Will Connell, Los Angeles, and "Portrait of Miss Connell," a bromide by Fred R. Archer, of Los Angeles.

George I. Hughes, Bridge of Allen, Scotland, contributed a creditable portrait in his bromide "The Old Professor," as did Bazire of Paris with his transfer "Vielle Normandie au Repos."

Yes, photographic portraiture is looking up—way up.

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The bromoil and bromoil transfer process so avidly embraced of late is not without ludicrous and tragic consequences. In the presentation of many subjects it is actually inferior (if I may be permitted the heresy) to straight bromides. I have a case in mind, "Morning," a landscape and a transfer by Fred R. Archer of Los Angeles, and "Evening," a bromide by the same worker. The latter hung in my atelier between an Armin Hansen etching and a Borg wood block for three months before it was removed, much against my desires, for the benefit of the Salon. It is an excellent piece of work, but I wouldn't give house room to the transfer, its companion study, and I failed to see a bromoil or a transfer in the entire show (save the oil prints of Misonne) that was comparable to "Capri," a gem of a platinum by Karl Struss of Hollywood, or "Indian Bake Ovens, Taos," another fascinating platium by Laura Gilpin of Colorado Springs.

Nor were the bromoils and transfers on a parity with the rich blue gums exhibited by the Portland, Maine, group. I refer to "Floating Ice, Pittsburgh," and "Nightfall," shown by Francis Orville Libbey, and "The Abyss," by Alfred Brinkler.

Possibly this blanket indictment is engendered by the discovery that the bromoils and transfers possess much the same faults that derived from the exceedingly soft lenses of other days. It may be a condition that will correct itself as time passes, but there's a wooziness about the majority of these prints now that makes them positively repulsive. Exceptions prove the rule. Such a one is "Through the Stays," a cleverly conceived bromoil by Clark Thomas of Los Angeles. The composition, color and lighting is unimpeachable, and a firmness and stability has been achieved that is customarily foreign to these prints.

"Hall, Tyrol," a transfer by Karl Suchy of Vienna, a misty, muggy subject, proves my case. I rest it on this print and these other confections "Whispering Waters," a bromoil by Charles K. Archer of Pittsburgh, "The Dieppe-Paris Express," a transfer by Herbert Bairstow, of Halifax, England, and "The Man on the Pier," a bromoil by William D. McClure, of Brooklyn.

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There were many curiosities. Among these was a group of four quarter-plate platinums by Erle Cawthorne Kenton, Beverley Hills, California. All were admirably conceived, but two, exceedingly simple subjects, overshadowed the other pair. "Siesta" and "Cigano" were excellent, "The Lake" and "Beach Scene," subjects too broad for such small prints.

BRETON: VELVETS AND ALPACAS ANTOINETTE B. HERVEY
LOS ANGELES SALON

Boats were a favorite subject. "Impending Storm," a bromide by Harold N. Jones of Melbourne, Victoria, is commended, as are "Dans le Calme," a gum print by H. Fardel, Paris; and "Yacht," a bromoil transfer by Stefan Jusienski, Bienne, Switzerland. Fardel likewise contributed two charming ecclesiastical studies, both gums, "Procession a Sainte Anne La Palud" and "Adoration."

Among the landscapes were several noteworthy contributions: "Placid Waters," "Provincetown, an Impression," bromides, and "Nocturne," bromoil transfer, all by John Allen of Philadelphia; "Toilers of the Field," a bromide by George Chance, Dunedin, New Zealand; "The House Over the Hill," bromide by Ernest Hoch, Toronto, Canada; "Old Engadin" and "The Mountway," bromoil transfers, by Mrs. E. Hoover-Dubois, Arnheim, Holland; "St. Paul, France," bromide by Millie Hoops, Hollywood; "King Ida's Castle," and two views of Edinburgh Castle, all gums, by J. Harold Leighton, Bradford, England; "Pastoral," bromide by C. J. Marvin, South Pasadena, California; "Winter, Washington Square," and "On Lake Geneva," bromoil transfers, by Hamilton Revelle, New York City; "Pennsylvania Station, New York," "Fishing Boats in Harbor, Venice," "Sunlight in a Canal, Venice," all bromides by Dr. D. J. Ruzicka, New York City; "Stockholm, Old Town," bromide by True Sellman, Stockholm; "A Country Lane," bromide by David J. Sheahan, Los Angeles; "Sun and a Village Maid," and "From a London Bridge," both bromoil transfers by C. J. Lymes, Birkenhead, England.

As usual, Japanese contributors demonstrated their supremacy in the realm of still life and design, "The Green Beam," a bromide by H. T. Kimura of Los Angeles, and an excellent study in glass, being an instance in point. "The Butterfly," a bromide by A. Kono of Los Angeles, presented an intriguing pattern, as did "The Waterbells," a bromide by Kaye Shimojima of Los Angeles.

It was a capital show, and the pictorialists, as well as the public in general, owe a debt to the Salon Committee, composed of Clark W. Thomas, C. J. Marvin, and Will Connell.

Fate

S. B.

On Sunday morn before I eat
I have to get a bath,
To make me fit, my mama says,
To walk the narrow path.

I do not like the smelly church,
I do not like the bath.
Oh, Pshaw! I always have to walk
The straight and narrow path.

NORTHWARD BOUND — CLARK W. THOMAS

LOS ANGELES PICTORIALISTS

"Why Not the Commercial Photographer?"

By F. Cotton

Editor's Note: Mr. Cotton being most familiar with a certain make of camera has confined himself to that particular instrument but all that he says may be applied to any other of the many standard makes and what specified element is lacking in one will be found compensated for by some other feature doing the same thing or doing something different better. The final deduction being that the reader will study and select with discrimination and profit by knowing what he is about. As a matter of fact the Cine Kodak, the De Vry, the Ica Kinamo the New York Institute of Photography Motion Picture Machine, and the Victor Automatic Cine Camera will each, in its own peculiar and particular way supply the operator with an ability to accomplish what is herein set forth. —S. B.

Standard Portable Camera

This Camera embodies the spy glass view finder, adjustable speed, interchange of photographic lenses: is spring actuated and designed to be held signed to be held in the hand, requiring no tripod. Its light weight (7 pounds) and unique design, makes it a most convenient camera to carry and use. The evidence of its efficiency and superiority is the fact that it has been selected by such expeditions as the Byrd and Amundsen-Ellsworth Polar, and other famous expeditions, and is also the standard equipment of Pathe, International, Universal, Fox and other large news reel companies and producers everywhere.

EYEMO is being extensively used to take commercial motion pictures wherever it is necessary to employ standard 35 m/m film. Usually sixteen millimeter copies are made from the standard negatives to enable using the FILMO Projector, which, because of its remarkable compactness and light weight, is the ideal equipment for the salesman's use, out in the field.

The Projector

With the Projector, clear and brilliant motion pictures of professional quality are shown by connecting to the ordinary light socket. The pictures are steady and flickerless because of mechanical construction of the machine, which embodies a 9 to 1 movement instead of the usual 4 to 1 to 6 to 1 movement to be found in all other projectors. The 9 to 1 movement means that only one-ninth of the time the picture is dark on the screen, or in other words, there is no picture on the screen for 1/144 of a second during change as against 1/64 to 1/96th of a second in other machines. This of course greatly increases the illumination, reduces eye strain and results in a total absence of flicker.

The machine has many other features which enhance its value in showing industrial motion pictures. For example: it may be stopped for still projection whenever it is desired to discuss a certain scene, or the film may be reversed in order to review the scenes that have already appeared, before the entire roll has been run off.

Another extremely important feature is the combination of projection lenses available, which permits varying the size of the picture to the requirements of the room or screen: Pictures from postcard size up to 7 x 9 feet are possible. The size of the picture depending upon the distance of the projector from the screen and the focal length projection lens used. For example: if the pictures are to be shown at extremely close range, a short focal length projection lens will permit throwing a good sized picture. For longer throws, in hall or large room, long focal length lens enables throwing from a greater distance. and obtaining a good picture.

The Projector weighs but 9½ pounds, and folds into a small carrying case. A moment's work, and it is set up in a prospect's office, connected to a light socket, and a picture being run showing the product in action or in the process of being made.

The Animated Salesman

Visualize, if you can, a salesman calling on a buyer and saying, "I have brought my plant and my product with me in this little case. I want to save your time by telling my story in motion pictures." Can't you imagine what a welcome change this will be to the buyer, who is accustomed to listening to a long drawn out description of how the product works. The Buyer wants to know "What will the product do for me?" Motion Pictures will show him—in action—and as clearly and concisely as if he actually had the product before him.

Many of the largest representative companies the country has have come to the conclusion that no sales promotional compaign is complete without the use of motion pictures somewhere along the line. They consider animated pictures a most important method of cutting down sales resistance and making sales. Companies like Barber-Greene of Aurora, Ill., the Caterpillar Tractor of San Leandro, Calif., the General Electric, and the Westinghouse Electric and hundreds of others who employ Motion Pictures, are most enthusiastic about this new and modern sales method.

One of the many good examples of the benefit that is being derived from industrial motion pictures is the following letter:

"We have been using this moving picture equipment in our sales work a long time, and have complete pictures of our different models of trailers used in various industries and with various makes of tractors in all parts of the country. We have always considered it a most valuable asset but it remained for this deal to prove it to us on a dollars and cents basis.

"One of our prospects whom we had worked on for a long time, suddenly made up his mind that he wanted to see our trailer operate on a prominent make of tractor, and was willing to make a trip of several hundred miles to see it, but would not consider buying until he had seen it actually at work. At this particular time the only installation we had available had been transferred and other type of equipment put in use, so it was impossible to see the units in actual operation anywhere. We had this

installation in moving pictures, however, so we finally persuaded our prospect to see these films, of which we had about 300 feet that applied directly to his business.

"To make a long story short, we finally closed the man for four trailers, tractors, and hoist and body equipment, the total of which ran to over $25,000.00. Of course, there was other work that counted, but the chief reason for putting over the deal was our equipment—which we wouldn't be without under any circumstances."

Sincerely yours,
(Signed) L. P. Warner,
(Warner Manufacturing Co.)

Wherever there is a story to tell (and there is not a commodity or a service that does not have a story to tell), animated pictures convey the message in the most effective and forceful way, by telling it to the eye—in action—instead of to the ear.

How the Commercial Photographer Fits In

This rapidly growing use of commercial motion pictures should be of the greatest interest to you, the commercial photographer, as you are the logical man in your locality to offer a cinematograph service to your customers. You have the photographic experience which particularly fits you for commercial cinematography: And you have the contract with commercial organizations from whom you make "stills." Many of the concerns for whom you now do work are logical prospects for motion pictures. A demonstration would easily convince them of the advantages of this method of selling.

"Pitchers"

Jean L. Allen.

Oh, the photographer's art is a wonderful thing
You sit on a bench while he pulls the string.
You've a cramp in your neck and a pain in your liver
And your right eye develops a miserable shiver.
You think of an Aunt who died long ago
And weep for the loss of your first childhood beau.
Your hair comes uncurled on one side of your head
And your nose gets all lumpy and puffy and red.

There's a snap and a rustle—the thing has been "did";
In the camera your likeness is carefully hid.
When you see the result you immediately faint
And declare most emphatic you "positively ain't"
Gonna pay for such junk—and there it all ends
When you order six dozen to give to your friends!

Blue Prints

By Sigismund Blumann.

If Blue Print paper were as expensive as Platinum, if working such were as difficult as Gum or Bromoil, if the blue color were as impossible to get as the gold-toned red bromides, then the cheap, baby-like simple, foolproof, blueprint should be one of the most popular of mediums for commercial, portrait, and amateur photographers.

A well washed iron print is as durable as platinum. No print can exist longer than the paper on which it appears, and blueprint endures while the fibres of its paper base hold together. It may be made in a few minutes, and is all ready to use as soon as dry, and all that is required to develop it is what may be called a complete washing in plain water.

Here are the operations. They sound simple and are simple: Simpler than the telling.

Mix two or three cheap chemicals in solution. Coat any good paper by brushing, mopping, dipping, or floating. Dry in the dark. Print by contact and wash by soaking in successive changes of tap-water in a tray or by holding under the faucet. Dry and mount. Done.

The cheapness is amusing, astounding. That might be expected to be a recommendation, but it isn't. The cheapness is the source of contempt.

Citrate of Iron and Ammonia, 2 ounces, 50 cents.

Ferricyanide of Potassium, 1 ounce, 15 cents.

Oxalic Acid, 1 ounce, 10 cents.

This will make a full pint of sensitizer and leave some of the Ferricyanide and most of the Oxalic acid over for the next mixture. We find, then, that 75 cents will give us 16 ounces of sensitizer, which is about enough to coat a thousand sheets of paper 5 by 7 inches in size.

Coating is easy. Tie some absorbent cotton over the end of a medicine dropper as shown in the cut below. That is your filter and supply fountain. Now take a piece of stout celluloid, an old cut film will do, and make several strips five or six inches long and about two inches wide. Get some double faced Canton flannel, white, and wash it well with Ivory soap, dry it and rub it till it fluffs nicely. Cut this cloth into strips six or seven inches in length and a little wider than the celluloid strips. Put the Canton flannel and the celluloid together, turn the extra length of the cloth over the ends of the celluloid and bend together and catch with a wooden clothes clip, as shown herewith. This is your blender.

Dip the medicine dropper filter into the bottle of sensitizer till the cotton batting is thoroughly sodden, lift it out of the solution and squeeze

the bulb to exclude the air, still squeezing the bulb dip into the chemical again and let go till the glass tube is filled.

Now press out a pool about as large as a ten cent piece in the middle of a sheet of paper and spread it in all directions with the blender, working in straight lines and recrossing at right angles. Be sure every part of the surface has been covered and that the coating looks even. Do not scrub into the paper, just brush delicately over the surface. My preference has always been to coat a sheet 11 by 14 or even 22 by 24 inches, and when dry cutting to desired size.

The larger sheets are more easily handled, may be dried in less space, and offer the possibility of cutting to various sizes as needed.

Having coated the paper hang it in a dark, dry closet overnight or for several hours. Use no heat.

As Blueprint paper does not keep it is well to make only as much as shall be used within a day or two. Being so easily made why accumulate it?

And now for the formulae. Do not use your judgment, do not trust to your memory, and do not approximate the quantities. Iron Salts are temperamental and particular. Keep these recipes before you, weigh and measure with precision, and you will have no trouble.

A. Citrate of Iron and Ammonia. Green spangles. Two ounces (Ferric Ammonium Citrate.)

See that the chemical is clear, shiny, not clotted, and in a sealed bottle. Keep it in a cool place or it will melt and run into an unmanageable cake.

Water, preferably distilled. Eight ounces.

Keep in a well corked bottle wrapped in black paper and in a cool place. It may develop a fungoid scum, but can be strained and is as good as ever.

B. Potassium ferricyanide (Red Prussiate). 345 grains.

See that the crystals are clear, glassy red, and not coated with a rusty dust.

Water, preferably distilled. Eight ounces.

Mix by adding B to A and filter. Add 10 grains of Oxalic acid and the solution is complete. Some authorities add 10 grains of Potassium Bichromate to make it keep better, but if you will mix only as much of A and B at a time as you need for immediate use this is unnecessary. The complete sensitizer does not keep well, but A and B solutions keep very well separately.

Should you desire to coat very soft or porous papers it might be well to add just a little gum arabic solution for thickener. I make my gum-water by putting a cheesecloth bag filled with clear gum arabic or Senegal into a jar of distilled water and then heat in a double boiler till the resultant liquid is a fairly thick mucilage. To every ounce of ready mixed sensitizer I add a few drops of this.

Print your small negatives and those full of detail and minutae on a smooth paper, and use rough paper only for bold subjects. Thick papers give more contrast and so do very hard papers. You may work on Japanese Tissues if you select the firm and non-soluble sort. For this sharp, plucky negatives are to be specified.

The illustrations in this issue are printed in exactly the color that a well made blueprint will give. Form your own conclusions.

Pictorial Publicity Photography

By Leonard A. Williams
State Teachers' College, St. Cloud, Minn.
Illustrated by the Author

Leonard A. Williams occupies the chair of the department of Industrial Arts at a college that has established a reputation for the completeness of its curriculum and the thoroughness of its system of instruction. The students who have graduated from that institution have made places for themselves in the world of commerce and art and the Industrial Arts department, especially, has given a wonderful account of itself.

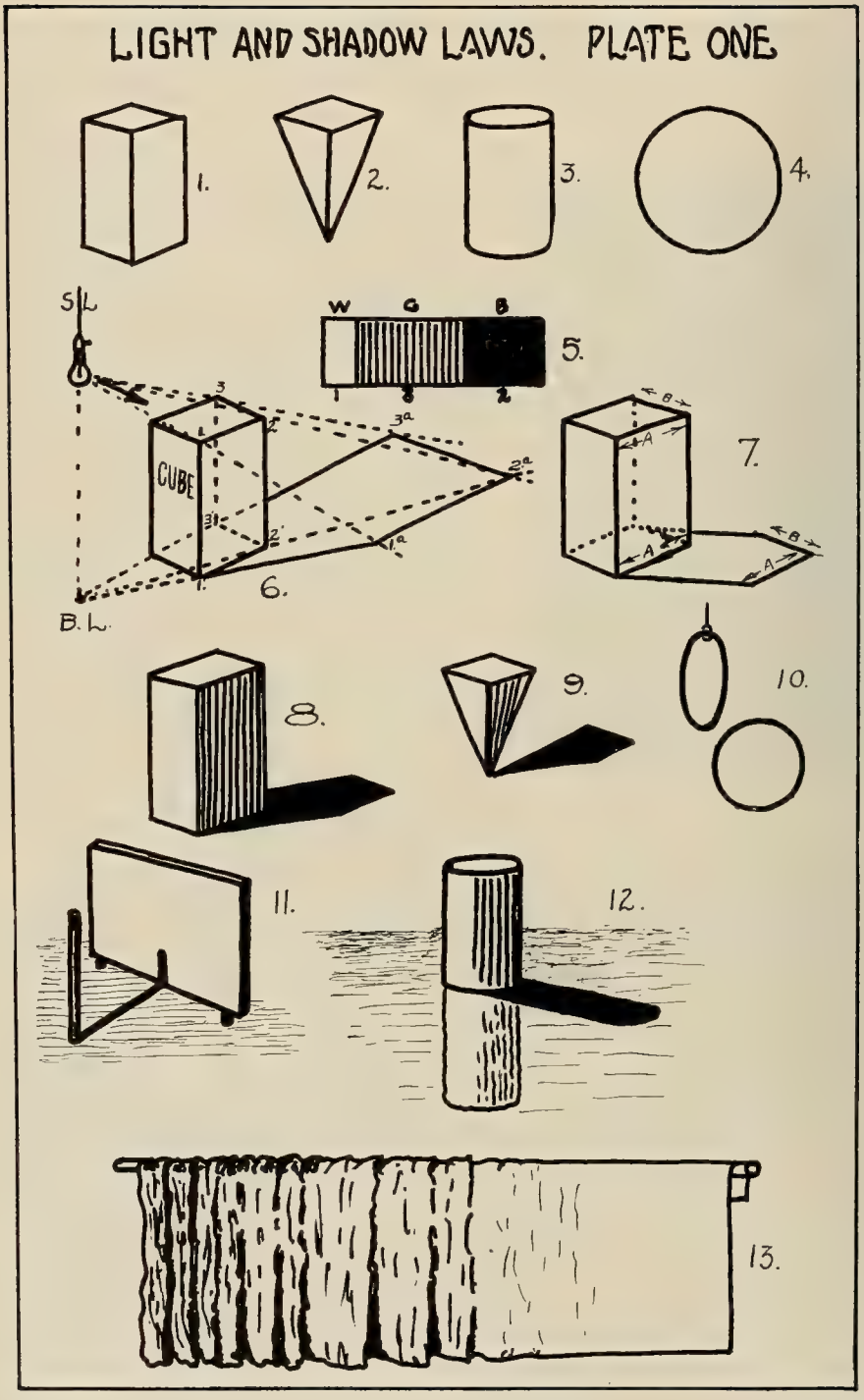
We have never met Mr. Williams but our correspondence and the evidence of his face, which came to us at our urgent solicitation, assures us that he deserves credit for the achievements of his students. Unless our ability to read men from their expressions and writing be at fault, our estimate of the author of this article is that of a thorough teacher, a sympathetic and understanding one, and a man with a sense of humor and proportion.

If the reader be as interested and gain as much good from this text as did the present writer from a first reading, the above estimate will receive unqualified endorsement.

S. B.

LIGHT AND SHADOW LAWS

By this time you have gained some practical experience in the use of the "A.C. Point" in designing your pictures, also found that "Lines Do Talk to Us" more than we thought they did. I now want you to renew your acquaintance with the old and true friend of photography. We know of him by the name "Shadows." We find him in company with Sun Light or Artificial Light most of the time. I have found that Sun Light never plays any real mean tricks on Shadows; this cannot be said of Artificial Light. I have seen Artificial light place Shadows in some of the most ugly shapes a human being could think of, while at other times some of the most interesting and beautiful forms. That you may know more about just how Shadows works with his friends, I am going to ask you to turn your eyes to Plate One and study the figures 1, 2, 3 and 4. These figures give you only a feeling of outline or bulk dimension of the thing they try to illustrate. They look rather dull or dumb, don't you think? You would hardly take 8 or 9 on the same plate, to be the same forms as 1 and 2 until you begin to study the way Shadows has added new interest and life to them. I said to Shadows one day, "Shadows, will you show me, as well as tell me, how you make life, for us fellows that make pictures, so full of interest. His reply was, "Now I do not want you to judge me as most


LIGHT AND SHADOW LAWS. PLATE ONE.
1.
2.
3.
4.
S.L.
W
G
B
5.
CUBE
6.
B.L.
7.
8.
9.
10.
11.
12.
13.

1.
2.
3.
4.
5.
6.
PLATE TWO
6.
7.

people do their friends when I show you some of the unkind things they do to me. I love my friends for the same reason they do me, we understand each others' shortcomings." "You may have noticed at different times what fun Artificial Light gets out of making me look foolish or out of shape. He is like some people, they get so close to things that they miss the truth or an honest understanding of things." At this point I asked Shadows how one could know the difference between Artificial Light and Sun Light so that they might plan the picture they were called on to make, that it might say just what they wanted it to when finished. He replied in his quiet way, "I want to illustrate what I mean. See Fig. 6, Plate One). Get a cube or any box form, not large, and place it on a large piece of white paper. Now at the left side and a little above the cube place an electric light; have the room dark to get the best results from this test we are going to work out. I am going to call the light S. L. or source of light and from this S. L. I want you to place dots on the white paper where the outline of the shadow cast from the cube strikes at 1a, 2a, 3a. You will see that if a string were stretched from S. L., as seen by the dotted lines, where they touch the top corners of the shade side of the cube, this string would touch the same points on the white paper 1a, 2a, 3a. Now drop a string from the light globe down to the white paper, we will call this point the B. L., or Base of Light; from the B. L. stretch a string so that it touches the bottom of cube points the same as above and project on out in a straight line until you reach 1a, 2a, 3a. If a lead pencil line were drawn along this string line on the white paper from the bottom corners of the cube to where the top corners of the cube came down to the paper, you would have an outline of the shadow cast from the cube. This would be a rather ugly shape, don't you think? Well remember what I said about getting so close to things. At this point in our talk I said, "I see now why the Sun Light, in most cases, always gives you a fair chance to give a true reflection or shadow, because he is far enough away to make all outlines of the object run parallel with the shadow outlines." "Yes, that is it," he replied. Figure 7 illustrates this condition very well. In watching Shadows do some of this work I found that many strange things could happen. One was that if you placed a ring hung by a string so that it appeared like an oval to your eye, a shadow cast from that ring on a wall or floor might be a true circle. This led me to look with more care when I saw the shadow of an object to see what it could tell me that I could not see in the object itself. To illustrate this turn to Plate Two, Fig. 2. A front view of the lamp on the side of the building will not tell you how far the lamp is from the wall or what design the brackets that hold the lamp to the wall are like, unless you are trained in looking for shadow lines that give some facts to start measuring with, not only have you some facts to use but you have a beautiful balance spot in the design of your picture. I have found in looking for shadows that some wonderful material to create design for backgrounds can be found. One other thing I have noticed

about our friend Shadows, and that is, he can run along the ground and up the side of a wall or object and put some of the most clever angles to make pictures talk that one could think of. Fig. 11 gives a simple way to see how he works at times. Then I saw him at work in a combination job where reflections and shadows designed one of the most interesting pictures I ever saw. I never knew that so many little things that we thought very little of could be put together and make such beautiful pictures. Fig. 12 shows in a simple way how shadows and reflections work together. I next saw a large piece of cloth hanging over a pole and wondered what Shadows was now going to show me. He said to me, "I now want to show you how drapes can be made more interesting by putting shadows or tones into them. You will notice how bare and plain the right side of the cloth is in Fig. 13. Now as I push the cloth from the left side you notice the folds get heavy, and as I push it the material breaks up into smaller folds, you will see from this that one has to break up his materials so that you have a number of interesting sizes of folds to create shadows with, which in turn takes out the plain appearance and adds beauty. I want you to notice some of the beautiful effects that draperies can furnish you to make pictures with if you will only take the time to search for them." I was growing more interested than ever and said to Shadows, "Shadows, do illustrators have a rule to go by in how much highlight, grays, etc., to use in a picture?" His answer was this. "Draw a long narrow form like this (See Fig. 5, Plate One) and then divide into six parts, use one part for white, three parts for gray, and two parts for black. Now turn to Plate Two and see if the pictures there are not built on the same scale of tone balance. Of course this cannot at all times make the kind of a picture you have in mind to fit the job you are to do, but in most cases it is a fair scale to go by. While looking at Plate Two I want you to notice Fig. 4 and see if you do not think it is one of the fine things that can be done with a camera for Pictorial Publicity use. I wish I had more time and space now to tell you something about high and low-keyed pictures and how they affect our feelings, I want to try and do that in a future article on how the Pictorial Publicity Photographer must start to get into the color side of the game with the oil painter. I suggest that you look carefully at the colored pictures in the leading magazines and see how you can add to your Art some of the ways they use to attract attention to the goods they want you to purchase or know something about. Remember one has to be a good collector of many little facts, and study out the most interesting way to put them together if he ever expects to become expert in Pictorial Publicity Photography COMPOSITION.

Art and Business.

That Art which holds no consideration of profit dies for want of nutriment. And the business which is entirely devoid of Art is not only ignoble but lacks the element of soul. —S. B.

Films of Earlier Days

By H. W. Hales.

Editor's Note.—Mr. H. W. Hales was closely associated with the Reverend Hannibal Goodwin, who invented the, then called, rollable film. To those of us who handle the modern spool or cartridge, or the more aweing reel of movie film so casually and take it as a matter of fact, this little narrative comes like a peep into the reality of history. From the merely rollable strip of celluloid of the earliest days, through the vicissitudes of daylight loading, "You Press the Button, We Do the Rest," to the quite perfect merchandise of today, is a progression of a century in comparatively few years.

In these days of first-class films which can be obtained almost anywhere in the world, and of the highest quality, it may not be amiss to recall the struggles and trials of the early workers in their endeavors to produce a really good film and emulsion and the many difficulties they had to encounter and overcome.

I often think of the Rev. Hannibal Goodwin in this respect, and working with him so long, I realize more and more the utterly unselfish disposition and fine character of the man who gave us the first rollable film. Although a clergyman of the Episcopal Church and Rector of the House of Prayer in Newark, New Jersey, nearly all the time he could spare from his active duties were spent in his laboratory, and here he often worked far into the night after a long day's work in the parish. In this little shop and laboratory behind his residence much of this work was done, and later when a small building was erected in the neighborhood to get greater facilities I can well remember his enthusiasm. There were very many difficulties, however, to be overcome, and it was here that he showed his grit and determination to succeed in spite of every obstacle. The research work was long and tedious, and the writer can well remember his delight when the first film with a good strong emulsion was produced, Before reaching this stage, however, there were many trials and tribulations. The proverbial patience of Job was often required, and the smell and fumes of the Amyl acetate and the celluloid or dope was anything but healthy or appetizing. We often found that with all our care there would be a slight variation in the result, and sometimes the emulsion would leave the film or crack off when it was wound tightly on a spool. This was overcome by making the film very slightly porous, which gave the emulsion greater adhesive power.

Another feature that gave much trouble was static electricity, and the writer was frequently annoyed by the uncoated film jumping on him from all directions just as he was leaving the laboratory for the night. There were also beautiful trees or electric markings which appeared in the negative after development and were caused usually by some slight friction on the film. The fumes from the film had an effect on its keeping qualities also, and this had to be overcome. Of the emulsion it is not necessary to say much to those who have ever tried to make it, but to others it might be as well to say that the extreme care required to produce a good emulsion that will give both speed and a strong and vigorous negative was one feature that required much time and experiment.

LUGUBRIO

By Sigismund Blumann

THE drowned and dead, now turned to stone,
Stand watching by the shore
And you may hear them through the night,
From set of sun to morning light,
As they shall do for evermore,
Weep as they watch, and moan.

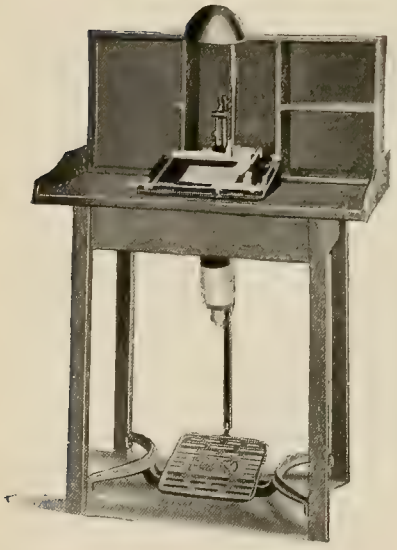
The Specialist Photo Finisher

By Sigismund Blumann

The volume workers offer the millions a ready and rapid service but as the amateur, and not a few professionals, advances in technique and discrimination he develops preferences as to methods of development of his negatives and preferences as to printing which conform to his style and intention. To leave his films at a counter where they go into a sack and are put through a uniform treatment with thousands of others does not suit him. He then goes to the specialist.

The specialist most ready to hand is the shop that deals exclusively or almost exclusively in photographic merchandize or the general store where the photo department is in charge of a practical photographer. Here the customer leaves his films with minute directions as to what he wants and is certain that his wishes will be carried out. The clerk being as a rule an enthusiastic amateur with professional knowledge not only shares the enthusiasms of the patron but frequently offers advice, gives instruction, suggests tricks of exposure and lighting, corrects faults, and offers a variety of services that books do not print, and the hurried, harried clerks in the ordinary "Stands" cannot take time to give, if they are able.

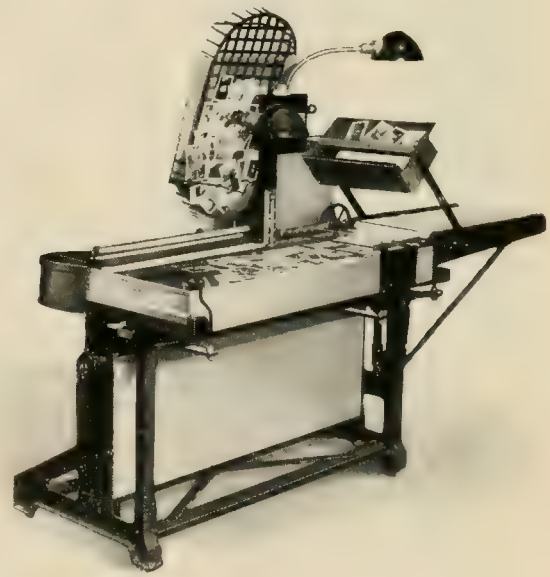
Sometimes the delivery is not as rapid, one may have to wait twenty-four hours instead of getting back the finished product in eight hours, but the price of time is a small one when one gets just what one wants.



This printing machine is the last word in compactness and ef iciency. It has attachments found on none other and it is made by men who have been for years, and at present are actively engaged in Photo-Finishing. Specialists prefer a machine that leaves both hands free to adjust paper and negative, hence the treadle.

A complete tank system made by the same firm. Note the cleanliness and systematic arrangement. Men who devote themselves to making your exposures into high-class negatives are equipped like this.

The efficiency and adequacy of equipment in these specializing plants is not inferior to the large volume concerns but the work, as has been said, is individualized. Such places figure less on quick turnovers than on the upbuilding of established trade. Many of them sell the consumer his camera, his films, and every item of supplies over the period of a generation. It is to their immediate interest that every camera work, that the proper lens be fitted to it, that the films be fresh and produce printable negatives, that the buyer be pleased and encouraged to make more pictures and thus buy more supplies. In a word they profit by delivering success.

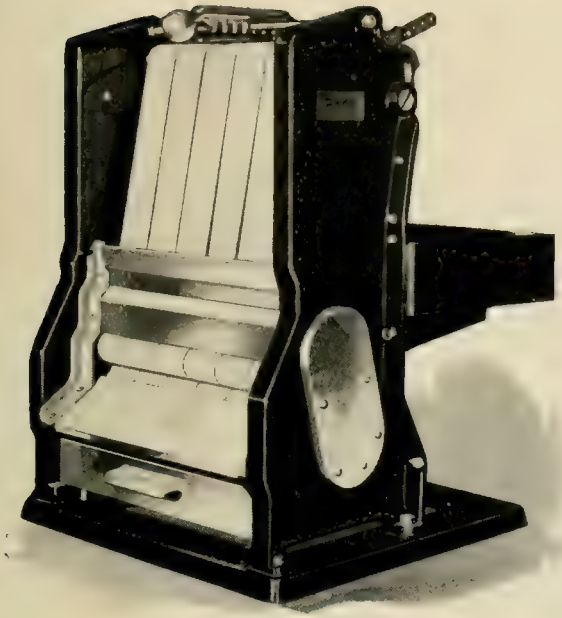


This machine is almost human, In fact, it is two or three humans in one. It develops and washes, drains, and what not. It adds many dollars to the investment, but saves at the producing end and is one more factor in getting good pictures for you.

A circular or revolving washer. This takes care of the larger prints. The water swishes about as in a clothes washer and very little Hypo has a chance to stay in the paper when the rushing water gets through with the job. It costs money to do good work but good work is worth the cost.

Thousands of such establishments have joined the national movement for the betterment of the work delivered and the services rendered and the Master Photo Finishers number a large percentage of men who deal directly with the consumer.

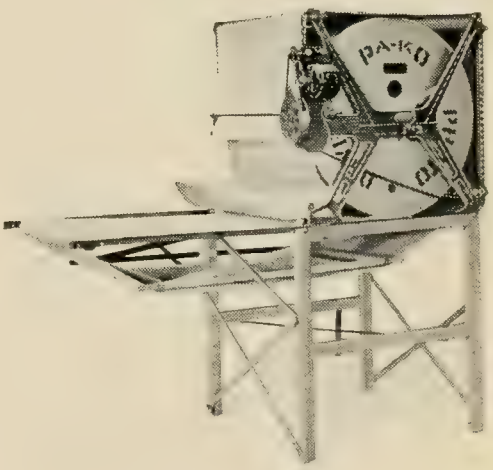
Here is a truly remarkable contrivance. It acid-stops, washes, picks up and drains prints of assorted sizes in an automatic way. The operator starts the motor, goes about other affairs and comes back in time to put the waiting prints on the drying racks.



Glossy prints have a habit of curling when dry. The shinier they are, the more they curl. This is a Print Flattener. It straightens the little paper pictures so that you get yours perfectly flat or slightly curved the reverse way, as they really should be.

In the smaller cities the specialist shops do their work right at home and do not send the films in sack loads to the near metropolis, in this way the money of the community is kept where it is made and spent there, in turn.

Pursuant of the original plan the variety of machines used by Photo Finishers is shown herewith. As every make we can find illustrated appear at one time or another the reader will gather that such illustrations are for their visual instruction and not for the benefit of the makers.



And this is a heated drum and endless belt dryer. It supersedes the old drying-racks. Prints are laid on the canvas belt move into the drum and come out bone dry. The time formerly wasted on slow drying is now devoted to careful printing.

Stenopaeic or Pinole Photography

Some New Considerations In Regard to Definition.

By H. D'Arcy Power, M.D., F.R.P.S.

Twenty-five years ago the subject of Pinhole Photography occupied the minds of some of our foremost workers. I need only refer to the papers published about that time by Sir William Abney, Lord Raleigh, Prof. Armstrong, T. R. Dallmeyer, and the French workers, M. Combe, R. Colson, and M. Mons, who actively discussed the mathematical principles underlying the production of the best definition, and incidentally the period of exposure. Little, however, was said in English, or as far as I know, in French publications, upon the practical application of pinhole work, until J. B. Thomson wrote the first general account for its use to the average man, in Photo Miniature 27, June, 1901. In Photogram of 1901, a series of papers appeared, and later G. W. Mills and A. C. Ponton wrote a small book in English chiefly dealing with its mathematical problems.

In July, 1905, my papers written at an earlier date in Camera Craft were combined in a monograph in No. 70 of the Photo Miniature series, and since then, so far as I am aware, no regular work on Pinhole Photography has been issued in English, nor am I aware of any advance being made in the principles or technique laid down in my monograph of twenty years ago. Some of the things which seemed settled at that time will require further elucidation in the light of twenty years' practical experience.

The points left unsolved or incomplete refer to the material and form of pinhole apertures, the character of their margins, and the conservation of the perfection of the aperture when in use. There is a further matter requiring some attention, namely the question as to whether the pinhole aperture should not be screened. In the free state it passes ultra-violet light, and gives us values, therefore, which the eye does not perceive, and interferes with the natural scale of gradation to an even greater extent than a non-screened light passed through a lens. To deal with these in natural order, let us first consider the question of form. It is laid down by some writers who have made very excellent pictures, that the circular aperture is imperative; but as a matter of fact, any regularly formed aperture that is not a mere slit will give a pinhole picture, and the only particular advantage that I know of for a circle is that it provides the largest amount of free area with the smallest amount of margin. This, as we shall see, has a value. Pictures accompanying this paper will show that round, square, oblong and triangular holes give practically identical pictures. While the shape of the hole is immaterial, the depth as compared with its area is all-important: firstly, the greater the depth the smaller the number of laterial rays that can pass through to the back of the camera; hence the smaller the angular aperture covered. Secondly, as entering rays are reflected in the camera, proportionate to the angle of incidence and therefore always in the direction of the plate, the greater the depth, the larger the amount of diffused light

within the camera. From this it appears that the ideal aperture would be one having no depth, and the search must be directed to arrive as near to this mathematically perfect but practically impossible ideal.

Hitherto, pinholes have been made in metal plates, owing to the impossibility of maintaining other material in a permanent condition when reduced to excessive thinness But the thinnest metal that can be practically used in the making of a stenopaeic opening cannot be less than 350th of an inch. This is equal to one-third of the diameter of the smallest-sized pinhole in practical use.

My first effort was to exceed this limit, and my first attempts were in the direction of seeking an opening through a surface film impervious to light. It occurred to me that minute air bubbles resting upon a developing negative, cut off the rays in such a manner as to give the greatest opacity round the margins, and the bright portion of the pinhole centrally. I sought in this way to produce a large number of pinholes on the surface of a light-exposed photographic film, fully developed and fixed. From such a mass of holes it would have been easy to pick out micro-metrically those useful for photographic work. I obtained in this way openings whose depth as referred to area were excellent, but I ran up against the trouble that before the desired opacity could be obtained, some of the developer permeated beneath the air bubble and produced slight veiling, which could be removed by later reduction; but that in every case where this was done, physical strain developed in the gelatine, that interfered with the production of a perfect image. For the time, I have had to give up the hope of getting the ideal pinhole in this manner. Experiments made with drops of waterproof india ink failed for the same reason, although the center was better. Direct perforation with the needle through an exposed photographic film with the bending of the edges of the perforation away from the aperture, and exposure in the camera with the bur turned towards the object photographed, has given me very good results. But such a film has a thickness of a 500th of an inch, which is only a little less than that of the average metal plate. I then turned to the thinnest black paper, which in the case of the protective cover (not the tongue) of an Agfa Film Pack, has a thickness of only 1/1000th of an inch, and which therefore offered me a very distinct advantage, being only one-third the thickness of the material now used. I found that providing I could obtain the right kind of perforation, I was near to what I sought. Needle perforations through such a paper give rise to a bur very difficult to entirely remove or deflect. A very much better result was obtained by using a heated needle (not too brightly hot) passed through the paper, supported on a firm but not impenetrable surface, such as a block of wax or paraffine, and I have obtained with such an opening, the most perfect detail in both highlights and shadows, of a very difficult subject However, an examination of this aperture under the microscope shows a margin that, good for the greater part of its diameter, is not in any sense perfect.

(To Be Continued)

Law For the Photographer

By M. L. Hayward

What Kind of an Endorsement?

"I've got a surplus to my credit that I'd like to invest in something better than bank interest," the photographer suggested.

"We can sell you some good commercial paper that'll net you 6%," the bank president told him.

"That'll be fine," the photographer agreed, and a little later the president selected certain notes payable to the bank, charged the photographer's deposit account with the notes, placed them in an envelope with the photographer's name thereon, notified the photographer, and the notes were laid away in the bank vault ready when the photographer should call for them.

When the photographer did call, the bank had passed into the hands of a receiver.

"Of course, you'll endorse them," the photographer suggested.

" Yes, 'without recourse.' " the receiver told him.

"No, I'm entitled to an unqualified endorsement."

"Then you have to sue for it," the receiver assured him.

The photographer sued in the Kansas Courts, and the Supreme Court of that state ruled in his favor, under the Kansas law providing that:"Where the holder of an instrument payable to his order transfers it for value without endorsing it, the transfer vests in the transferee such titles as the transferor had therein, and the transfer acquires, in addition, the right to have the endorsement of the transferror."

The Limit and Beyond

The state law provides that a state bank shall not loan more than 20 per cent of its capital and surplus to any individual, a bank agrees to loan a photographer more than 20 per cent, refuses to advance the money, and the photographer sues for damages.

Can he collect?

"Certainly not," the lay reader may say, "for a bank can't be punished for not doing what the law forbids," but the Superme Court of Nebraska in the case of Bank vs. Nelson, 183 N.W., 100, decided against the bank.

The facts of the case show that a state bank sued Nelson on two promissory notes, in favor of the bank. Nelson did not deny the notes nor plead payment, but "counterclaimed" against the bank for damages for the breach of a contract, whereby the bank agreed to lend him $6,500 for the purpose of constructing a garage.

"We agreed to lend the money," the bank admitted, "but the contract for the loans was unlawful and void because performance required the violation of the Nebraska statute prohibiting a state bank from lending to an individual more than 20 per cent of its capital and surplus."

On these facts the Court ruled in favor of Nelson, and decided that he could collect damages for breach of contract to lend, although the contract, if carried out, would have been a violation of the state law.

"Where the law permits a bank to enforce a contract for an excessive loan, it should not be permitted to escape liability for the damages resulting from its failure to fully perform such a contract. For these and other reasons, the great weight of modern authority supports the doctrine that courts will not refuse to enforce a bank's contract for the loan of money, or disallow damages for a breach thereof, merely because the amount lent exceeds 20 per cent of the capital and surplus, notwithstanding a statute penalizing the broker for exceeding that limit," said the Court.

Was the Guarantee Released?

"You can have the money on your note, payable to the bank," the cashier stated.

"Thanks very much," the photographer assured him.

"If B'll guarantee the note," the cashier went on.

"I'll do it," B agreed. The photographer signed the note and B signed the following guarantee on the back thereof:

"For value received, I hereby guarantee the payment of the within note at maturity, or at any time thereafter, with interest at the rate of 6 per cent per annum, until paid, waiving demand, notice of nonpayment and protest."

When the note fell due the photographer went to the bank and paid the interest, talked over giving a renewal note, and, without the knowledge of the bank, told B that the note had been paid, and the bank did not notify B of the nonpayment of the note, although it was the custom of the bank to do so, and did not sue B until the photographer had absconded.

B set up the defense of fraud, but the Supreme Court of Wisconsin, in the case of Farmers Bank vs. Hanson, ruled in favor of the bank.

"Notice of nonpayment is expressly waived in and by the terms of the guaranty itself. So, upon B's argument, we have a situation here where the bank is convicted of non-performance of that which it was under no obligation to perform. It was under no legal obligation to notify B of the fact of the nonpayment of the note. Certainly it would not discharge the guarantor by its failure to notify him of such nonpayment when no duty devolved upon it to give such notice. Nor can we perceive how an agreement with the photographer on the part of the bank to do that which it had a right to do or, stated in another way, to refrain from doing that which it was not required to do, constituted conduct on its part amounting to such fraud as would release B," said the Court.

Keep within the Law and go further than that to conserve your honor, but also make the law serve to protect your interests. Acquire knowledge.

—S. B.

MEDAL PRINT — HEINRICH KERTEL

APRIL COMPETITION

ADVANCED PICTORIAL

Alfred Ahmond
Karl Burgersdorfer
G. W. Chase
Heinrich Cratz
Phillip Duane
H. Eadeson
John Ekstrom
F. W. Emanuel
Oscar Frank
D. B. Greene
P. H. Hall
Miss G. Hollis
James Inman
V. C. Jiricek
H. S. Kaito
Heinrich Kertel
Dr. K Koike
L. L. Lapham
Miss Rose Mendell
Dr. F. Merritt
George Nauman
Henry Nevers
J. L. Nottinger
O. A. Ohlson
Guglaume Petri
Ivan Roschido
V. Sarra
K. Shimizu
K. Takahashi
Dr Max Thorek
Horace Tyzack
Dr. Mary Uffingham
Hugo Upman
Peter J Wacht
H F Wendte

A new name and some wonderfully fine pictures from Vienna this month. Heinrich Kertel sent us several bromide prints that shame many of the control method pictures. He is a master of technic and values. It is with pleasure that we note he carries off the medal. Karl Burgersdorfer won second with an exquisite Bromoil. These Austrian artists are not niggardly with their best efforts. Victor Jiricek and Dr. Thorek, both of Chicago, are becoming familiar names on the prize list, and so is our Canadian friend Horace Tyzack. We foresee the time when our competition is going to offer material for a National Exhibit. Think that over.

SECOND AWARD: Karl Burgersdorfer.
THIRD AWARD: Victor Jiricek.
FOURTH AWARD: Horace Tyzack.
FIFTH AWARD: Dr. Max Thorek.

The Second Advanced award is the Bronze Medal, and we wish it were possible to reproduce the exquisite texture of the gossamer tissue on which Mr. Burgersdorfer made his transfer. As a matter of technic alone it is masterly.

SILVER MEDAL PRINT EDWARD GLAZER

Second

APRIL AMATEUR

Fifth

Fourth

Third

SECOND AWARD: K. Takahashi.
THIRD AWARD: Dr. F. F. Sornberger
FOURTH AWARD: Prof. L. A. Williams.
FIFTH AWARD: Captain B. Aillet.

AMATEUR PICTORIAL

Captain B. Aillet
W. W. Alston
A. Blackie
Frank Brooks
Wm. F. Brosnan
Miss Edith L. Burch
M. Carpenter
A. W. Clark
C. B. Clark
W. C. Clayton
R. G. Cole
T. C. Corkill
Miss Charlotte E. Craig
Dominador Cruz, D.D.S.
Miss Elizabeth L. Curtis
J. A. Davidson
S. W. Dewit
Louis H. Dreyer
Vincent Dolfi
Peter Everson
J. L. Franklin
A. O. Gardner
Edward Glaser
Miss Hazel K. Hite
Hill & Walker
Fred Holt
G. W. Hoyle
Fred Inman
Chris Iefjord
G. E. Jacques
O. Johansen
P. W. Kearney
C. E. Lamphere
J. D. Langenour
C. A. Lovell
Miss Marjory Lusk
J. A. McHale
E. P. McMurtry
W. F. Mulford
N. W. Newell
S. Newman
O. J. Olsen
A. J. Pandian
W. S. Patrick
Earl Paul
Otto Rebach
J. A. Schmidt
Lee Shaskson
H. G. Shaw
Dr. F. F. Sornberger
I. Sudlow
N. G. Thorne
N. Tonoff
Frank Trask
Miss Anne Trevelyan
T. K. Tsukane
E. J. Van Devort
Loren Wagstaff
L. A. Williams
G. G. Woods
Dr. E. B. Woolfan
H. I. Yamauchi
I. Yamati

The Nude In Photography

Some time ago Camera Craft adopted as a policy the refusal to publish nudes, of whatever sort and however artistic. This excited some of our humorous readers to witty expression and not a few radical readers to stronger than that. We were patiently enlightened to the principles of art, the value of the beauty of the human form divine, the decency or indecency that exists only in the eye of the beholder, and so forth. All of which we accepted as if we had never read it or heard it before, and said nothing in return.

Since that time various artistic gentlemen in different parts of the world have been put out of business and sometimes incarcerated in very inartistic jails by a government which though it is so crude as not to admire frankly exposed ladies, is still to be respected as the only government we have. And now we propose to say something in behalf of our policy.

The human figure is not always divine. Decency is not always only in the eye of the beholder, even as the skunk's scent is not wholly a matter of evil smelling on the part of the offended human. The principles of art hold for many things which artists do not always know, or knowing often disregard. And most of the photographers who put naked women before the camera neither know nor care about art in any particular.

There are broader matters involved, however. Photography has offered many an ambitious person with a ready means to express an impulse to picture making which should otherwise have been denied. Many such a person has neither the time nor persistence to study art from its fundamentals to its ultra advancements, its atmosphere which is to be assimilated and to which it is necessary to become acclimated. So it comes about that where the true artist knows what to do and what not to do with a naked woman, the otherwise distinguished pictorialist, near-pictorialist, or no pictorialist at all, merely puts on paper—generally in heroic size, a very naked, very offensive figure whose nudity must excite anything but inspiration.

Moreover, through a lack of study of anatomy the figure is shown in glaring white smoothness, shockingly like skinned veal, big and bold in surroundings both inappropriate and accentuative of the nudity.

The unities must be preserved in all things artistic and a woman standing in all frankness as none should see her, in the midst of trees and rocks, prepared to bathe, or to wander the woods or climb the mountains entitles even the broadest minded to believe an attempt has been made to put something over in the name of art which art will not condone.

There are photographers who have made the figure so closely a part of the picture, and not the picture itself,—not the background, foreground and surroundings an accessory—as to make the whole beautiful, acceptable in any company. My wife and daughters have shared with me the enjoyment of many of Mrs. Brigman's and Louis Goetze's nudes. They never should, could, or can be excluded from the mails by the most prudish censor. We have seemingly gone aside from our resolution in printing them and have felt proud to see them on our pages.

But it is a delicate proposition to accept this and reject that. The maker of a picture rises in defense of his pet and to the maker of nudes his exemplars are artistic. They must be since he made them. We cannot assume the attitude or importance of a judge so we do not evade the issue but, as far as we are concerned destroy the possibility of an issue by publishing the pictures of ladies who show more of their charms than they should be willing to expose in a room full of company. And in the instance of ladies

who are not punctillious in the presence of roomfuls, we will not publish their pictures at all.

Decency is a convention. Conventions are for the maintenance of comfortable living. Too often the lauded courage of ignoring convention is a boldness in the direction of making improper approaches. We propose to be conventionally decent, even at the expense of losing some of that sort of artisticness (sic) which is to be gotten only by exploiting the human form.

And as to the ladies, themselves, God bless them, they are being generous enough in the matter of dress. To exhibit them without the few adornments they retain were asking too much. There is beauty in soft textures and art in graceful drapes, too. If we carry this fervor for truth further we will be cutting off the flesh to show the bones, opening up tummies to show entrails. Pah! Food is not raw meat, but materials cooked and garnished. The animal instinct for feeding has been civilized into the art of dining. We would not cook the ladies. Let us have them garnished with the silks and fine raiment, if you please; and not too suggestive of chills and pneumonia.

MAKING THE CINE PAY

By Z. V. Rogers

Would you like to own a cine outfit, but feel that it is a lot of money to put into a hobby? Perhaps the average amateur, like myself, feels that he really can not afford so much money for one single hobby. If we but could divide it and have some left for other pictures and things! When the 16 mm. films were first announced I was afraid to read the advertisements for this very reason, so I am writing for the benefit of the amateur photographers who might, by circumstances be in my class, and are continuing to read the advertisements with a distressed feeling, since we love those who love what we love.

The first idea is to make a few movies of the family, friends, the dog and cat, and familiar scenes with this new toy for the amusement of the owner. Then what will we photograph? The amateur owner of a cine outfit has all the world to film. Does Hollywood have an exclusive monopoly of the dramatics of the nation? Best of all, the amateur can find wonderful possibilities and undreamed-of material in the world just about his door. But woe to us! The cost! Are we sunk? After filming the family, the dog and cat, and the few scenes you can do what I did —make the friends pay.

Can you think of any reason why the friends should not bear their share of the burden? Sure they will want films of their family for the same reason that you wanted them. The professional cinematographer, if fortunate, has combined his hobby with business, making his pictures pay his bills for him. The amateur cinematographer can do the same.

My first camera, quite a few years ago, more than doubled my earnings and changed my occupation, although that was not my idea when I bought it. If I had gone along giving away pictures it probably would have been a curse. So by experience I had an idea the cine outfit would pay its way before I made the purchase, and I made it with that idea in view. I reasoned that by rights my friends should bear their part of the burden—overhead—the same as any business man would consider a venture. It worked out as I considered.

Some say that the real and only difference between an amateur and a professional is that the amateur does things for the love of it, as a hobby, while the professional does the same thing for pay. It seems to me that we will be amateurs

as long as we have time and a will to study, and we will be professionals when we have to hustle to make both ends meet, and then let us hope we will be fortunate.

So I am setting down some ideas that I hope will help you in arriving at a just and practical understanding between yourself and your friends. The uppermost idea in this is that your friends should expect to bear their share of the burden, and they will cheerfully if you can really make movies. In this you must not be satisfied with the instruction book that comes with the outfit. You must study the articles in the magazines and books dealing with the subject and learn the technic of the cinematographer. When you have made a few reels that are satisfactory you may approach your friends with a proposition to film the family. If you can apply the instructions you can command $25 for a hundred feet with a free show in their homes.

By this time you should have advanced to the stage where you may begin to make appointments to shoot picnics, small gatherings, and parties where a previous prepared scenario would be of little benefit in making the shoots. Small groups of less than fifty persons cheerfully pay $25 to $35 where a hundred or more feet is used. These groups get their money back by putting on a show and selling tickets—and everybody is in on the scream.

Because no scenario is required these small groups are the easiest for the beginner. Any one who understands enough about actinic light to make good kodak pictures can make a success at this class of cinematography, and satisfy his hobby, and get a kick out of it while advancing in the art.

Now let us suppose that you have advanced to the stage where you are able to write scenarios, direct a drama, and do creditable cinematography. You know now that there are just three things that tell a story by the cine route—and three only. Namely: The Face—the Body—the Mind. Go forth and photograph them, and those same friends that were with you in the beginning are now willing and anxious to pay $5 a foot for a well edited film just to be locked up in the safe to be viewed by relatives some years from now.

Now your hobby has lead you to where you may make an occupation of it. You may have thoroughly mastered the matter of composition and lighting, but like the poor, you will always have with you the sitter's self-consciousness in making portraits for these portraits are coming and you need not say: "There ain't goin' to be no such animal."

I am now closing with a few simple instructions on self-consciousness. Find the subjects hobby. Carry on an intelligent conversation on that subject, probably while some one else does the cranking, have the sitter lose himself in this conversation, and his smile will cease to be mechanical, and his figure will also lose its nervous rigidity. Get the mother to think about her children, the man about his children or dog and gun, children about their toys—give him something to do which he is accustomed to do—something that can be a part of his own natural background. Above all, don't have elders about nagging the kiddies—they play with all their hearts. People lose themselves in their natural occupations and make wonderful cinematography. "Shoot" then.

Tripod or No Tripod

In these days when the amateur is tempted by all sorts of machines, some of the automatic and some of the hand-cranked sort, and the advertising temptingly says that you need no tripod under any circumstances, do not be misled and accept that as wholly true. There are many things that permit of holding the camera fondly to your chest, and some that will allow you to present arms with it and let the spring grind away the footage, but there are many subjects and conditions which require a tripod, and a steady, rigid one.

The gravest danger in holding the instrument is that persons supposed to be walking calmly on level ground are apt to show on the screen, later, bobbing from under the lower frame to the top framing line, and the landscape takes on an aspect of heaving sea. Motion from side to side is not only permissible, but sometimes desirable.

Association News

Published under the authority of the Board of the P. A. of A. under arrangement with the publishers of Abel's Photographic Weekly, Bulletin of Photography and CAMERA CRAFT.

L. C. VINSON, General Secretary,
2258 Euclid Avenue, Cleveland, Ohio

AND THIS IS HOW THEY LOOKED

Three hundred commercial and portrait gallery owners assembled in Auditorium Hotel, Chicago, on February 14th, for the first official meeting in the $2,000,000 advertising campaign.

Seated from left to right at the speakers' table are L. C. Vinson, Executive Secretary of the P. A. of A., C. J. Pettinger, Chairman of the Fund Raising Committee; Fred Millis, Advertising Counsel; Charles J. Kaufman, member of Advertising Committee, and the big smoke behind the drive in the Chicago district, ably assisted by George Daniel Stafford, at his left, representing the portrait men; and Cyril Clark, representing the commercial section.

Simultaneously with the Chicago meeting the campaign was officially opened by State Chairmen in twenty-two states with the fund already approaching the $700,000 mark. Fund-raising chairman Pettinger predicts the half-way mark will be reached by the middle of March and that June 1st will see the $2,000,000 fund over subscribed by photographers, stockhouses and manufacturers.

Some essential facts about the program and the campaign to raise the money are pointed out by George W. Harris, Washington, D.C., General Chairman of the Advertising Committee of the P. A. of A. He urges attention on these three important points:

Each person is asked to pay only for what they get in the campaign.

You are not being asked to give anything.

Quotas of photographers are set on the basis of circulation.

"This campaign runs over four years because it will take us that long to really make the people in this country photograph-conscious," said Mr. Harris.

"Our Eastman subscription of $400,000 is the biggest one ever made to such a campaign as this in the history of business. Who said photography had not arrived at the stage of big business, when we have more than $600,000 subscribed before the official opening of the campaign?

"This campaign is for portrait as well as commercial photographers.

"There are two slogans.

"All the material used in this campaign and all the many selling helps that will be furnished to subscribing photographers will be trade marked or covered by copyright. Infringements by non-subscribers will be rigidly followed up.

"Advertising is planned to start this June."

MOSE GRADY

This is Mose (conciliate those names if you can) as he looks under conventional conditions. Nice looker, eh? And when he says something it is likely to be a mouthful. The following is evidence to the point:

Seattle, Wash.

C. J. Pettinger, Suite 814, 136 East Market Street, Indianapolis, Ind. Since President Townsend of National has concurred in plan for closed membership when state quota is filled, believe every Pacific Coast photographer should and will sign for his allotted subscription to the national advertising campaign. It is my firm conviction national advertising is the only way the photographer will be able to get his right portion of the buying public's dollar.

MOSE GRADY.

HARRIS & EWING
WASHINGTON D. C.
PHOTOGRAPHERS OF CELEBRITIES

March 4, 1927.

Dear Friends:

Read Mose Grady's wire to Charley Pettinger, Chairman of the National Fund Raising Committee.

Grady, you know, is a member of the National Advertising Committee. Read particularly Grady's last sentence in his wire, in which he says: 'National Advertising is the only way the photographer will be able to get his right portion of the buying public's dollar."

The fund is now up to nearly $1,000,000. We are half way through on our campaign to get the $2,000,000 for the four year national advertising, publicity and merchandising program to teach the millions to be photographic conscious. This is a program where manufacturer and stock-house is joining with portrait and commercial photographer to help each and every one in the industry.

The photographic business is starting on the way up. Those who subscribe to this fund and who do their part will find that they will get the results. You realize that the whole thing is arranged so that only the subscribers get the results. And now is your one opportunity to join and subscribe.

When you are seen by the committeeman in your district, do your part gladly, willingly, quickly! Do it because it will mean dollars in your pocket!

Sincerely yours,
G. W. HARRIS,
General Chairman,
National Advertising Commttee.
P. A. of A.

Dues, News, and Other Things

At the Board Meeting held in New York City on Jan. 13th, the following action was taken:

It was moved that the active membership dues be made $5.00 per year, and that a registration fee of $5.00 for members attending the Convention be charged. This motion was carried unanimously.

This move for the reduction of dues was recommended by our Advertising Committee. It was made necessary by the fact

that the membership dues would be included as a part of every photographer's subscription to our Advertising Campaign. In other words, if the photographer subscribes $50.00 per year for four years to our Advertising Campaign, $5.00 of that amount will be automatically deducted each year from it and go into the Treasury of the National Association in payment of his dues.

This plan was made necessary by the fact that the new emblem of the Association will be made a prominent part of every bit of advertising matter that is used in connection with our campaign. In this manner, the fact that a photographer is a member of the Association and that he has a right to use this emblem will have a distinctive financial value to him.

It is expected that during the course of this campaign, practically all of the 18,000 photographers throughout the United States and Canada will be canvassed personally to subscribe to the Campaign and to become members of the P. A. of A. It is expected that this Campaign will increase our membership during the year of 1927 to at least five or six thousand.

On account of reduction of dues, the Board found it necessary to cancel the arrangements made to supply our members with one of the magazines. In taking this action, the Board of Directors expressed their great appreciation for the co-operation that has been accorded us by Mr. C. J. Abel, publisher of Abel's Photographic Weekly, and the Commercial Photographer; Miss Ida M. Reed, publisher of Camera Craft; and Mr. Frank V. Chambers, publisher of the Bulletin of Photography.

The Woman's Auxiliary of the P. A. of A., voted at the Chicago Convention to present two scholarships for the P. A. of A. Summer School, 1927, at Winona Lake, Ind. This is for women photographers only, who may be owners, managers or otherwise employed, but they must have had experience in photography. This is open to the women photographers of America. Not less than three photographs must be submitted of the applicant's own work, which will be passed upon by a committee. The two best sets will receive the scholarship awards.

The P. A. of A. Summer School will be from August 1 to 27, 1927. All entries must be sent not later than July 1st. The judges' decisions will be made on July 15th, and the winner advised by telegraph so as to be prepared for the opening of the School. Send all entries and photographs to Mrs. John A. Erickson, Chairman Woman's Auxiliary, Scott Block, 10th and State Streets, Erie, Pa.

Hats off to Memphis, Tennessee—the first city to go over the top—and, get this, Memphis over subscribed the quota set. A fine bunch, those Memphis people—and a fine State Chairman they have in Jack Cassady.

CONVENTION DATES

July 25-26-27-28

NEW YORK CITY

LET'S MEET.

Two Million Dollars Is A Lot of Money

Every photographer in the world working for it at the same time but disorganized, could not have put this over.

Now think P. A. of A.

Master Photo Finishers *of* America

Harry S. Kidwell, President ..... 217 N. Wells St., Chicago, Ill.
Albert E. Block, Vice-President ..... 27 Von Hillern St., Dorchester, Mass.
Wm. J. Meuer, Treasurer ..... 212 State St., Madison, Wis.
Guy A. Bingham, Executive Manager ..... Box 1020, Rockford, Ill.

Territorial Vice-Presidents

South-Western States: W. F. Honnen ..... 1240 S. Main St., Los Angeles, Calif.
North-Western States: C. M. Coffey ..... 284 N. Commercial, Salem, Ore.
Mid-Western States: Chas. W. Lynn ..... 3917 Orleans Ave., Sioux City, Iowa
North-Central States: John H. Seamans ..... 7052 Jeffery Ave., Chicago, Ill.
Central States: E. L. Hurlburt ..... 315 St. Louis St., Springfield, Mo.
South-Central States: J. A. Hammond ..... Box 650, Meridian, Miss.
South-Eastern States: Elon C. Robison ..... 105 Third St., N., St. Petersburg, Fla.
Great Lakes States: C. P. Phillips ..... 6930 Gratiot Ave., Detroit, Mich.
Dominion of Canada: W. A. Taylor ..... 274 Carlton St., Winnipeg, Man., Can.
Central Coast States: Wm. H. Eichner ..... 1210 "G" St., N.W., Washington, D.C.
New Jersey—New York City: J. G. Taylor ..... 24 E. 23rd St., New York City
New England States: H. K. Atkins ..... Middleboro, Mass.
Mid-Eastern States: M. J. Koch ..... 535 Penn Ave., Pittsburgh, Penna.

The Photo Finisher

who is so shortsighted and negligent as to
NEGLECT HIS INTERESTS
by not hooking his local efforts to the
COMBINED EFFORTS of the finishers of
the entire country MAY SAVE A DOL-
LAR AND LOSE A HUNDRED.

Get on the Band Wagon, the Procession Starts Now

National Take-A-Picture Week

The Master Photo Finishers of the country have designated the full week of April 24th, as National Take-A-Picture Week. It isn't presumed that the public is going to dust off its cameras and take pictures enthusiastically from March 24th to 30th, just because those who make a profit from amateur photographic sales and finishing announce the period as Take-A-Picture Week. But by organizing and encouraging all retail outlets to put in special display windows for the week, so that these photographic displays show up every time a person turns a third corner in your city or sees such displays in every city in your territory—well, the average camera user simply can't do it without being much impressed before the week is over with the fact that the season is again open.

If the weather during this special week should be right, you will of course cash in tremendously. But even though it rains most of the week, the impression which has been created will cause your customers to buy a roll of film and take some snap-shots the first day of open weather following. It is a fact that picture-taking is more or less a habit with the customer, who is slow to put his camera away in the fall and also slow to get into action in the spring. He passes up many days in spring which have far greater picture-possibilities than days in the preceding fall. It is the purpose of Take-A-Picture Week, with its concerted showing of advertising by every dealer, all over the country during one particular week, to encourage the camera user to get his camer into use earlier in the spring.

Take-A-Picture Week was first organized three years ago in the San Francisco-Oakland district and with considerable success. The following year Minneapolis and Los Angeles followed suit. Last year the Master Finishers of America undertook to make the movement a national one and the twelve hundred members of that organization used over 22,000 sets of a five-piece special window trim, which in a way measures the enthusiasm with which the movement was taken up. This year the Association is again creating a special glass trim somewhat similar to that produced and distributed to each member last year, and a layout which probably will be considered even more adaptable than previous material. There will be one center banner of large size, having a border of small snapshots in vertical and horizontal. This center banner carries the announcement of "Take-A-Picture Week," the dates and the line "Get outdoors with your camera." Where a complete photographic window cannot be obtained this banner will serve very well as a one piece display. Where a complete window is put in, there will be two triangular pieces for the upper corners and four inch strips in vertical and horizontal to run across the top and down the sides of the window to completely frame the display in black. One set, as usual, will be sent to every Master Finisher and for those having retail stations an extra supply can be obtained at cost plus.

All Master Finishers in good standing will receive illustrations and order blanks late in February. Any progressive firm doing commercial photo finishing, who will co-operate for more and better business, is eligible for membership in the Association. Inquiries should be addressed to the Executive Manager, Guy A. Bingham, Box 1020, Rockford, Illinois.

May Be So, But They May Have Sense.

A timid brother in Tularossa says that giving all the inside stuff the air like this is going to lose the public confidence. The public might think it true. Might be so at that but after years of experience with our readers we have learned to expect a laugh at the right time. They seem to recognize a joke. Maybe, again, these aren't jokes. Mebbe so. Well, let us call them that, anyway, to maintain friendly relations.

Master Photo Finishers of Northern California

Master Photo Finishers of Northern California gathered on the evening of February 24th at the Hotel Whitcomb, San Francisco, for the regular February meeting. The representation was fair. The meeting was opened on the order of business by President F. B. Cook at 8:10 p.m. after the attendants had partaken of dinner.

The question of a revised mailing list was discussed and decided to request lists of various commercial firms represented in Northern California whereby a more complete check of Master Photo Finishers may be obtained.

The next and main question of the meeting was the question of 1927 Take a Picture Week. It was definitely decided that exclusive National advertising would be used this year and that only members of the Division would be approached to see that the week is properly advertised in their respective territories. It was decided that 3 window prizes would be awarded for 1927 in amounts of $25, $10, and $5.

The secretary was instructed to prepare a series of letters to be mailed at intervals in an effort to stimulate the Finisher himself in preparing himself and his agencies with the proper material and enthusiasm.

The next meeting was called for San Jose, Saturday, March 26th, and 10 members present at San Francisco February 24th pledged themselves to make the trip.

Let Paco Tell One, Now.

Dye told me this in secret, and Merriam and Reedy mustn't know it leaked out. They are making a vest-pocket drying and glossy squeegee machine which works on the pneumatic principle. It is collapsible. To set it up, one inflates the apparatus with an auto pump and it is ready. To pack it up one just opens a valve to let the air out, rolls it up in a leather pocket, and fastens with a clip. Dimensions when closed 2 by 2 by 4 inches. Beat that.

Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

IDA M. REED, Secretary, 703 Market Street, San Francisco, California

Our Bulletin.

The long deferred and eagerly awaited Bulletin will probably be in your hand before this reaches your eye. Editor Laurence Morton has gone about it with care and consideration, and you will note that the text has been made such as will prove of direct use to your professional activities. Its aim is to be constructive, instructive, and confidential. It pertains to the profession, and being non-profit in policy and carrying no advertising, it remains what it was projected to being—strictly and exclusively your trade bulletin.

The Convention.

Los Angeles! There is magic in the name, and we dare confess it who are writing this in San Francisco, the city that is humorously said to be eaten up with envy. Forget that bunk. The two metropoli of the Pacific Coast do not waste time belittling one another except in fun. We are too busy keeping up with our growth. We honor and marvel at each other, and the trains between San Francisco and Los Angeles are always so crowded that it is difficult to get a berth except on long advance reservations. It bespeaks a close inter-relationship.

Los Angeles, the city that is conveniently close to Hollywood. The city where Easterners suppose orange trees line the sidewalks and where the natives pick gold coins from the gutters and eat luscious fruits picked from the boughs as they walk. Pretty nearly that, but not quite.

Los Angeles, the city of our next convention. Chosen because it knows how to put big things over in a big way and because everyone and his sister and his cousins and his aunts want to go there. The convention is your opportunity. Your excuse if you must have one. And when you think Convention think Los Angeles. Thinking of these you will not have to exert yourself to think of Hollywood. Alluring Hollywood! The home of the Movies. The place where more photography is practiced than in all the rest of the world put together. The place where the clicks of shutters make a constant hum that sound like a million steam riveters in action. The place where Motion Picture beauties, male and female, walk the streets or dash up and down the boulevards in million dollar automobiles painted green, purple, orange, mauve, pink, heliotrope, and gilded and plated with precious metals and encrusted with gems.

But, all joshing aside, the Convention is going to set a mark in the history of the Association. The manufacturers and dealers have a fond eye on Los Angeles. They are going to make special efforts in the way of exhibits. The program is going to be a whopper. You will be cheering the officers who got so much fine material together for you. And the place—it is not settled yet, and we are not supposed to tell this, but Editors have no sense of honor and never can keep a secret. Here is something just amongst ourselves and the lamp-post, they have almost closed with the Ambassador Hotel: They are considering it, to quote their own words. But, s-s-h-h, I think it is settled. That means more floor space, finer surroundings, more convenient approaches, and sumptuous accommodations at a more reasonable cost than any convention ever offered. There is more to tell, but it is too good to unload all at once. We shall release a little at a time. Get ready. Put a few dollars in the old sock every day for the trip.

Ye Editor Retaileth Newes of Ye Profession and in Quaint Italics Titillateth Ye Sphynx with Hys Quill

An Exception

The inflexible policy of Camera Craft is to publish no nudes, but the above vision of beauty compels us to break the rule for once. This is not Gilda Gray, Mary Pickford, or Theda Bara, but Mose Grady. Yes, the same. You all know him, but none has guessed what glorious legs his trousers concealed. That winning smile, those dreamy eyes. Oh, boy! Airy, fairy, light and gay, but not contrary. Sweet Mosey O'Grady.

Hoot Mon Lindsey.

He's aboot again. Bless his big body and his bigger heart. And 'tis he can tell the best stories about the Scots. That one, in which the Scotchman tried to cultivate generosity by throwing away a penny in every town he visited, until the string broke and he lost his penny, is good for a recurring laugh at every recollection. The Scautch have a reputation for "Wee Bit Closeness' but we have to be shown, and Lindsey belies his own stories.

Middle Atlantic States
PITTSBURGH CONVENTION
Fort Pitt Hotel
March 28-29-30, 1927

The splendid list of prizes and the brilliant program already assured will make this an outstanding Convention.

Concentrated business, art and inspiration are crowded into the short three days.

The Picture Exhibit will grip the attention and doubtless dominate all else. It will be an education in itself.

Go to this Convention by hook or by crook but if you want to get the most out of it send a print and strive for a prize.

The time is short but often the best things are done when the spur of quick action is present.

Details in full in all Trade Journals. Program ready soon. Watch for news items in every issue.

Here is outline of program:

The subjects:

1. Art Advertising Business.
2. Telephone Photographs.
3. Halftone Receptionists.
4. Newspaper-Cooperation.
5. Retouching and Demonstrations.
6. Prizes, stunts, and fun at the dinner.

Some of the speakers:

Leah Moore, Jack Turner, Lee Redman, Dr. Petty, Pettinger, Scott, Fowles, Harris and Kossuth.

The Schriever Trophy

The Schriever Trophy, presented to the M. A. S. A. by J. B. Schriever, of Scranton, Pennsylvania, will be known as the American Trophy, and it is to be awarded by this association annually, for the best group of three portraits exhibited at each year's convention. This competition is to be open to all photographers in the United States and Canada.

This trophy represents the very last word in the silversmiths' art. It stands thirty-one inches high, and is made of sterling silver and it was especially designed for this specific competition.

The principal object of the competition is to enlist the best thought and best efforts of the leading photographic workmen in America—in an endeavor to establish a new and higher standard of portraiture—to be improved upon from year to year. Prior to the past twenty to twenty-five years, photographers considered it necessary to participate in friendly competitions in order to stimulate their workmanship to higher, better levels, so each year they produced a number of pictures representing their very finest creations and exhibited them in such competitions for prizes at their annual conventions. This resulted in wonderful achievements and greatly improved the character of work produced in thousands of studios all over this country. In fact, it resulted in the establishment of high quality standards never before attained.

It is time that we think a little less of the almighty dollar—and more of our workmanship. If we do that for the immediate present—and earnestly undertake the bettering of our service with determination—the dollars will take care of themselves, eventually coming in more abundantly than ever.

We owe much to the public—and they will be appreciative, if we demonstrate our ability.

That is the thought back of the American Trophy.

It is hoped that every photographer in the United States and Canada who truly has the best interests of his profession at heart, will send to the Pittsburgh Convention, on or before March 24th, the three portraits which best typify his finest productions of the past year. Let this be the largest collection of prize-worthy portraits ever exhibited, so that from it can be selected a group that will not only merit the award, but also represent a higher standard of work than has heretofore been known in this country.

A New Invention

The Editor has invented a collapsible camera, lens, and tripod which in the 10 by 12 size may be packed in a bag no larger than would comfortably go into the flask pocket. The contrivance in its present unfinished state of development requires three operations—the camera, the lens, and the tripod must be deflated in three, separate operations—but this will be improved so that by the opening of one interacting valve all parts can be emptied of the air at once. Made of the best Para rubber durability is assured. One basic particular remains to be discovered—a transparent rubber lens. The tripod is a masterpiece of ingenuity. Blown into absolute rigidity by air pressure, it still retains a resiliency which takes up and absorbs all vibration, and as the skid propensities have been circumvented with suction caps, an idea of its perfection may be gained. For further particulars watch our advertising pages.

Cook, of Cook and Cook

The funny thing about Cook and Cook is that they are not related—just partners, and what is best, friends as well. It would be hard to conceive of anyone who would not be a friend of the Cook we know. His acceptance of every man as a fellow being entitled to a place in the sun makes him happy and puts the world in attitude toward him which is all to the good. When they made him President of the Photo Finishers of Northern California, that organization showed its perspicacity. We haven't seen him for months, and when this reaches his eye we hope it may convey to him the hope that he may soon find himself in our neighborhood, possessed of an unconquerable impulse to call and see us.

Lee Stopple

Lee dropped in to see us the other day. All of him—six feet something and an inch or two to spare. And he smiled us into a pleasanter frame of mind and left us good natured for the day. Stopple is German for a cork, but this Stopple never corked anything but a grouch.

CONVENTION DATES: SEPTEMBER 14-15-16, 1927

PHOTOGRAPHIC DIGEST

Edited by H. D'ARCY POWER, M. D.

POLYCHROME PRINTS BY DYE TONING

(Continued.)

One allows the excess of color to run off at the corner of the print and then washes it in running water until the faint coloration of the whites remains unchanged; the duration of this varies with the colors used. The sepias, violets, bistres and light greens clear rapidly—on the average, in thirty minutes; the blues, reds and strong greens require an hour's washing. The back of the prints do not discolor completely, but on drying they lighten very considerably, without entirely disappearing. If this is deemed indispensible, it will be necessary to use the following solution:

Water..... 2 lit. 500 cc.
Permanganate of potash....1 gram
Sulphuric acid..... 5 cc.

According to the intensity of the residual color, the permanganate bath will need to be used from half a minute to two minutes. After decoloration, treatment is finished by placing the print for thirty seconds in a solution of ten parts of bisulphide lye and 150 parts of water. After this last treatment the whites still preserve a trace of color which, however, disappears entirely on drying. (The bisulphite of sodium or metabisulphite of potash in weak solution will do as well.)

Independently of the three different colors which we have indicated and whose mixture produces a gamut of most varied tints, there are two dyes, namely malachite green and methyl violet, which are very strongly fixed by the mordant, and give solid tints that after treatment with a permanganate of potash solution are entirely free of tinting in the whites.

In employing these different colors, it is necessary to take account of the fact that the blues, violets and strong greens markedly intensify the image; on the contrary, with red, sepia and light green, it is necessary to have strong prints.

Some years ago I published in Camera Craft my own experiments for obtaining slides by a modification of Trauber's process, which was based on the use of silver iodide as the mordanting material, and then experimented with these same dyes with prints, failing, as the Lumieres did for so long, in being able to discharge the color from the paper. The success which they have had with methyline violet by the use of the potassium permanganate bath, is very encouraging, because it is an excellent tint that is given, and I found it the most difficult of all the dyes to remove. I would like to say that this technique sounds a great deal more formidable than it is in practice, and the acid permanganate solution and the bisulphide bath to discharge the deposit the manganese makes, need no particular care in preparation. While the figures given are perhaps the best, I have never found it necessary to weigh any of the materials—a few drops of strong solution of the permanganate and a little 10 per cent sulphuric acid in water so as to give a fairly strong color, is all that is needed in practice.

Dye coloring. Dye toning. Pure Dye printing. These three terms are quite commonly confused but they relate to essentially different processes that yield quite dissimilar results. Dye coloring is the well known and commonly practiced application of dyes to the surface of pictures. The dye has no effect on the silver image, it merely colors the overlying gelatine, the black deposit beneath always destroying the purity of the color effect.

(Note: Dr. Power has gone into this subject most comprehensively, and these articles are authoritative.)

(To be Continued)

CLUB NOTES

Forthcoming Exhibitions for 1927

April 16th to May 1st. Brussels International Salon. M. M. Devaivre, Director. 152 Rue Markelbach, Brussels, Belgium. Closing date March 15th.

April 18th to 30th. Bridge of Allan and District Photographic Society, Third Annual Exhibition. Closing date for entries not given. Miss Margaret Hughes Secretary, Rhu Allan, Bridge of Allan, Scotland.

May 1st to 14th, 1927. All Japan Association of Photographic Societies. Address International Photographic Salon, Tokyo Asahi Shimbun, Tokyo, Japan; closing date April 15th. Entry blanks at any Japanese Club in America.

May 1st to 31st, 1927. Rochester Salon of Photographic Art, under the auspices of the Memorial Art Gallery and the Kodak Park Camera Club. Limited to residents of Rochester and environments. Closing date April 16.

May 5th to 20th. Seattle Camera Club, 422½ Main Street, Seattle, Washington. Closing date April 10th.

May 16th to 21st. Croydon Camera Club. Hon. Ex. Secretary, Abbey Lodge, Wellesley Court Road, Croydon, Surrey, England. Closing date April 30th.

June 1st to 15th, 1927. British Spas Photographic Competition. Pump Room, Bath, England. Closing date May 14th.

September 12th to October 8th. Royal Photographic Society of Great Britain. 35 Russell Square, London, W.C.1, England. Closing date August 12th.

Buffalo Fine Arts Academy

The Societe Anonyme has been staging some mighty fine shows at this institution recently. Added to the exhibition of fine paintings, etchings, sculptures, and so forth, there have been given lectures that should be wonderfully educational to photographers who need and want artistis development. Miss Katherine Dreier spoke specifically on the International Exhibition and the Albright Art Gallery was filled.

Chicago Camera Club

The February issue of the Exposure prints a comeback on the subject of Nudes signed by our especial friend R. D. W. On that subject we have said a mouthful or two in this issue, and all things considered, it might be as well to let those who wish continue to encourage, subsidize, or otherwise induce the fair sex to pose in the Altogether without exploiting the thing for or against. Altogether is not so vague a phrase if you use the complete phrase "Altogether not enough on." This gives them something to heckle me with on my next call. Put it on ice, fellers, put it on ice.

California Camera Club.

The months fly by and the year ends before one realizes it. Here is the time imminent for another election of officers. The nominating committee have been in session, have d e l i v e r e d themselves of a list of candidates, and the ticket is ready for the membership vote. There are rumors in the air of opposition. Some say the popular ticket will be an anti-machine ticket, some call it a protest against the perpetuation of a Hirschler regime, but the facts seem to strengthen the belief in a sweeping victory for the official nominees.

This is as it should be, though an occasional protest is envitalizing to an organization and stimulates the rank and file to interest, and chastens the powers that be to earn preferment by service. The present President Karl Baumgaertel has proven himself worthy of re-election, for in a quiet way he has carried on the work to be done from the point at which he had assumed his duties. If he was not blatantly aggressive he certainly was not a cause of friction, and the remarkable progress made under the direction of his

predecessor Horace Hirschler has been maintained.

As will be seen, the names represent the old and tried element of the club. Men and women who have experienced the vicissitudes, surmounted the difficulties, remained active and loyal, and are still willing to assume the responsibilities and labors of office are apt to be good medicine. Here is the official ticket:

President, Karl Baumgaertel; First Vice-President, Edward H. Kemp; Second Vice-President, Horace Hirschler; Secretary, Graham Lee; Corresponding Secretary, Miss M. J. Belvel; Treasurer, Chas. Bryant; Librarian, R. V. Wilson; Directors, H. M. Sawyer, J. Ericksen, William Pretsch, and J. A. Morrow.

Newark Camera Club

The March issue is mainly given to a catalog of the Pictorial Exhibition hung at the Newark Museum from March 7th to 31st inclusive and the list of names gives me, even at this distance, an idea of the quality of the show. The club members continue bringing laurels to their organization, and the honors are published monthly. Not a bad idea, and one which might advantageously be taken up by other camera clubs.

Pictorialists of America

Have you sent for your copy of the volume Pictorial Photography of America? Send $3.00 to Miss Allie F. Bramberg, Secretary of the Publication Committee at 65 East 56th Street, New York.

Cleveland Camera Club

We will cling to the old, intimate name. We should head this Cleveland Photographic Society, Inc. Under any name Hartman is still at the helm, which to those who know him and his fellow members is Nuff Sed. The assurance that Doughnuts are still prevalent in Cleveland and that there shall be some with extra large holes awaiting me on my next visit is all to the good. Why should large holes enable me to eat more? Make mine without any holes and I shall be the gainer. The circumnambient substance is the material whence is derived nutriment and enjoyment. The centralization of aerial nothingness which constitutes the so-called hole in the doughnut hath neither charm nor substance unless it be filled with whipped cream. Now.

Personal Thanks

To the dear friend who made the proposition, to the members who unanimously voted it, my heartfelt thanks for the Honorary Life Membership in the Fort Dearborn Camera Club of Chicago. That I so little deserve the distinction has nothing to do with the matter. They have ennobled me with one more of the sort of favors which it shall be my constant effort to at least approximately deserve. It is not a reward for the little I have been able to do for photography, but an encouragement to keep on doing the best that lies in me.

Brooklyn Institute

With Joseph Petrocelli back from an extended trip abroad the evenings devoted to his lecture and demonstration of the Making of a Bromoil Print was almost in the nature of a reception. Everyone likes Petrocelli and added to that was the newer things he brought back on bromoil. He packed the hall to the doors, which is not surprising.

Miss Sophie Lauffer exhibited prints of places she had visited during her recent trip abroad. In praising anything Sophie Lauffer does, one feels a little like attempting to gild the lily and paint the rose. This particular show has been criticized as not doing the lady justice, but at long range we should say that the hard-boiled, sophisticated Brooklynites are too New Yorkerish in this respect—they will accept nothing except the finished articles. We in the west are more enthusiastic and have been known to revel in embryonic masterpieces, in contact prints which hold a promise of working up into pictures.

Mr. Zerbe has been presented with a fine, up-to-date printing table, and there is every evidence that he is using it. As a gift of love to him from the members there must be a wonderful joy in communing with it in the quiet, semi-darkness of the red-lit room.

Croydon Club Salon

The Croydon Camera Club desires to notify the Salon contributors that if so desired prints sent to their exhibit will be forwarded to the Royal Exhibit or salon immediately upon being taken from the walls of their rooms. The announcement is under coming events.

Nippon Camera Club.

The Japanese of New York are emulating their countrymen of the west and we take pleasure in telling of the initial membership exhibit of pictorial prints hung in its clubrooms in New York City in January. The Nippon Camera Club of New York is new to us and we hope the secretary, L. S. Suzuki, will keep us informed of their activities.

International Circle.

The third annual exhibition of the International Circle of Pictorial Photographers will be held at Eastertide in the Walker Art Gallery in Liverpool. C. J. Symes, F.R.P.S. writing asks that American pictorialists take an interest in this yearly event and give it their support. To which we add our like recommendation.

Albert Petersen One Man Show

During most of March this artistic amateur exhibited a collection of his work at the Stanford University Art Gallery, and from the few examples of his skill which have come to our attention we can say the show must have been worth while. Through an unfortunate oversight the invitation sent out did not give location of the Art Gallery. Of course, Stanford University is in Palo Alto, but in these days the colleges have branches and affiliated institutions in various and remote places, and the ambiguity limited an acceptance to those who know.

The Royal.

The breadth of British reasoning still dominates where narrower vision fails to encompass the view. We find among the new members accepted, some honored by high degrees, Germans, Austrians, Orientals, and many Americans. Is not this as it should be? Art is international, science knows no country, God did not create lines of demarcation. I am not a man without a country and have much of that vanity men call patriotism, being very proud of my American birth, but somehow I feel proud to be an associate of a society that so boldly wipes out all differences of accidents of birth and substitutes for petty discriminations a big, world embracing liberal acceptance of merit whenever and wherever it be found. The Royal is run by humans and will at times evince human influences and traits, mistakes of judgment, perhaps, but essentially it is British and founded on British traditions, which generally means an insistence of Cricket, the payment of just debts, the award of just honors, and the striving for universal betterment. Long may it live and stronger may it grow—the R.P.S. and that for which it stands.

Portland, Maine, Society of Art

We have before us a guest card to the Annual Salon of Photographic Prints, hung in the L. D. M. Sweat Memorial Art Museum, during the month of March. Portland is one of the art centers of the country. Its great organ is known all over the world, and its artists are famous. That it should be interested in photography is a natural corrollory.

A Notable Japanese Salon

The following letter explains itself. Needless to say, the affair will be a credit to the artists projecting it and to the nation:

We beg to inform you that the All Japan Association of the Photographic Societies, with which we are closely associated, are holding the International Photographic Salon next year, particulars of which you will find in the printed information enclosed herein.

In order that the coming salon shall be the most successful of the kind ever held in Japan, we must ask for your kind cooperation.

Thanking you for your assistance,

Yours sincerely,

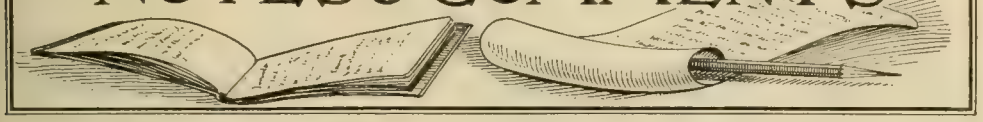
K. Narusawa,

Editor, The Asahi Camera.

READ THIS!

The thing about Pittsburgh that I like is its adherance to standards, its absolute freedom from swapping favors, its unreachable aloofness from influence. The latter has made it unpopular in some places, but it can afford to be proud of its enemies. We need a National, ultimate goal Salon and it seems to be Pittsburgh. Eventually the Smithsonian Institute or some really national official organization will father such an institution but until such time we must turn our faces toward the sun where it rises.

NOTES & COMMENTS



Pathex Correction

We have been informed by the western agents that Pathex now may be had as an automatic drive camera, priced at $50 and we note from the catalog that the films are listed in lengths of approximately 30 and 60 feet. It may interest our readers to know that Pathex films are non inflammable and that the owners of hand driven cameras may buy the automatic drive , which may be purchased for $17.50 and can be attached to their instrument with ease.

A Remarkable Bromoil Press

Among the many useful bromoil products made and marketed by Friedrich Fischer, Zinckgasse 2, Vienna XV., Austria, none is so strikingly efficient and remarkably reasonable in cost as their Bromoil Transfer Press. Its compactness is not the least of recommendations. Type B, which will take a print up to 7 by 10 inches on a sheet 13 inches wide sells for $20, and the Type C for 10 by 12 prints on paper 21 inches wide cost but $28, F.O.B. Bremen. With duty and shipping added the total is still ridiculously cheap. We can assure the reader from personal knowledge and possession that the machine is in every way trustworthy and of undoubted value.

Color Prints Without Dyes

It is here at last. Prints on paper in the colors of Nature without the need of a specialist to soak negatives in dyes for fractions of minutes or any special skill other than is possessed by any one with average knowledge of photography.

H. C. Deeks, of Sea Cliff, New York, has put on the market the new color print paper, and it is now obtainable at reasonable prices with such minute directions for using your own color separation plates as will make the literature a course of instruction in itself. Get in touch with Mr. Deeks, amateurs and professionals. This is what you have been waiting to get. It is here.

New Leica Booklet

That exquisite bijou the Leica Pocket Roll Film Camera, which takes Cine films and makes real negatives of them is no bigger than the average salesman's note book. It really goes into the pocket and leaves room for a pipe and a pouch of tobacco. The makers claim it to be the smallest camera in the world with a focal plane shutter, and we don't doubt it. Their booklet No. 1098 goes into the details of Taking, Developing, Printing and Enlarging, Copying of Negative Film, and Projection. Get your copy from E. Leitz, Inc., 60 East 10th Street, New York City.

Don M. Harris

The establishment of personal representatives on the coast is always the sure sign of growth and desire to better serve and Don M. Harris of 810 North Monterey Street, Alhambra, California, is proving this in the capacity of distributor for the west for the Housh Company, Inc., of Boston, the Ace Art Company of Reading, C. and A. Richards of Boston, and H. I. Standley of Colorado Springs. This puts Mr. Harris in a position to supply the coast demand with Albums, Nu Ace Mounting Corners, Frames and Silhouettes, and Hand Colored Photographs of California Subjects. We advise the trade and sundry to contact Don M. Harris.

De Vry Summer School

The third annual session of the De Vry School of Visual Education conducted under the direction of A. P. Hollis, M. S., who will be recognized as the author of "Motion Pictures for Instruction (Century Company), begins June 27 and will run to July 1st, 1927. There will be an adequate staff of teachers and experts and school boards will find it a wise move to send teachers, especially since the course is offered free to recognized instructors and ministers. Address the De Vry Corporation, 1111 Center Street, Chicago, Illinois.

Pacific Highway Conference

In the concert room of the Palace Hotel on the 20th of January the Pacific Highway Association of California held its publicity conference with Mr. I. Zellerbach, President of the Association, in the chair. Clay Miller, the incumbent president of the San Francisco Chamber of Commerce delivered the address of welcome to which Mr. Zellerbach responded. A. B. C. Dohrmann spoke of the Value of Travel Business from a merchandiser's practical point of view, George J. Calder treated it constructively from the aspect of the profits coming directly from the travelling done, W. S. Lunsford told how the State of Nevada had helped the westward trend of travel with its activities, Irving E. Vining, speaking from experience explained how an advertising campaign could be effectively and economically conducted, and then Harry H. Main, Vice President and General Manager of the Association closed with a clear and businesslike exposition of how the $120,000 budget for the 1927 co-ordinated advertising campaign was to be carried through, expended, and what results might be expected.

The speakers were unusually interesting and eloquence was put to the rear that clear thinking and efficient planning might be consummated to the end in view.

Mr. Arthur S. Dudley

If there be any active business man in America who does not recall that Sacramento Whiskerino exploitation let him stand forward. None standing forward we need only tell the world that Arthur S. Dudley who had every man in the capitol of California growing whiskers of his will and desire, and some women of the state against their wishes—the same Dudley who sent red-flannelled, bearded pioneers up and down the coast advertising his city at the time when he was Secretary of the Chamber of Commerce of Sacramento, is once again in that place filling that office. What is to happen next none can tell. Whatever, it shall be a bright light, a big noise, and eyes and ears shall be turned toward his city. 'Tis a way he has.

An Important Announcement

Seltona, a name you have always associated with prints of unusual beauty. Distribution of Seltona in the United States hereafter will be exclusively through the Herbert & Huesgen Company, New York. This connection will assure users a constant supply of Seltona in their favorite grade.

To new users Seltona is a daylight print paper carrying no toning to obtain exquisite, warm brown tones with clear whites and reach desired print shadows. Unquestionably the most artistic paper for landscapes and portraits, yet the simplest of all to use, only requiring fixing for sepia tones and a bit of common salt for colder tones.

To dealers Seltona in five grades and all possible sizes will be carried in stock for the prompt filling of orders. Attractive display cards and a liberal supply of preferred sample prints and steady advertising in this and other leading photographic magazines will stimulate sales for you on this famous quality line.

Exclusive United States Distributors.

Mother's Day Ad Service

That enterprising firm the Z. T. Briggs Photo Supply Company of 916 Grand Avenue, Kansas City, Missouri, is once more to the front with a live service to dealers and finishers. Their Mother's day Ad proposition offers timely text, pictures, displays and what-not to complete a campaign hooking what the profession and trade have to sell to the stimulative occasion that will move the buyer to buying. We advise those interested to get in touch with Briggs.

Israel Davis, Requiescat.

Dallmeyer is a great concern. It has built an institution in which honest workmanship, scientific care, aggressive enterprise, and achievements are the bricks and unmodified integrity the mortar. In the labor of erecting this commercial edifice none had a greater part, none contributed higher ideals than Israel Davis. On Friday, the twenty-first of January, 1927, while Chairman of the Board, he passed away. He had reached the mature age of 79 and had seen much of what he hoped accomplished. The momentum of his work and the influence of his examples shall survive to help his successor but the gap he leaves in Dallmeyer shall remain as an aching void for many a year.

Vol. XXXIV No. 5 MAY, 1927 Price 20 Cent

CAMERA CRAFT

TWO PETS C. E. LAMPHERE

SAN FRANCISCO CALIFORNIA

Ciné-Kodak, Model B

FORTY years ago, photography was a complicated process. Then came the Kodak and Eastman Film. Straightway, picture-making was simplified to the last degree, and brought within the reach of all.

And, just as the Kodak evolved the making of snapshots and "stills" into the mere pressing of a button, so has the Ciné-Kodak brought Kodak simplicity into the home movie, and placed it within the reach and ken of everyone. Movie taking, too, has resolved itself into the mere pressing of a button.

Into every Ciné-Kodak are built the experience and knowledge gained through forty years of successful service to the amateur picture-maker; and Ciné-Kodak bears witness to the wisdom and ideals of its makers. Every demand of the amateur movie-maker is fulfilled; all that he can hope for in a home movie camera is expressed in the Ciné-Kodak.

Simplicity, durability, efficiency, dependability—these are the essentials of the practical home movie camera. Ciné-Kodak combines them all, at an added economy of operation that will surprise you.

You press the button; we do the rest.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y., *The Kodak City*

MURKY MORNING

DR. MAX THOREK

FORT DEARBORN CAMERA CLUB

PUBLIC LIBRARY

CAMERA CRAFT
A Photographic Monthly
SIGISMUND BLUMANN, EDITOR
Claus Spreckels Building, San Francisco, California
FOUNDED MAY 1900

VOL. XXXIV MAY, 1927 NO. 5

Doctor Amasa Day Chaffee

By Sigismund Blumann

Illustrated from Bromoil Prints by Doctor Chaffee

Forty years is a long time: Almost half a century. Forty years grabbed up from the average span of a man's life is a good handful. But how small a part it becomes of what we may call the better life when worthwhile things are left behind to carry one down the years to indefinite posterity.

Doctor Amasa Day Chaffee is not ready to leave anything to anybody. Long may he live to bring honor to and get honors from his art. He has been at it for almost forty years. Not bromoil to begin with, you may be certain, but photography. Forty years! He has seen something of advancement and experienced some of the vicissitudes of the art and the craft.

His first camera was purchased through an advertisement and he tells an amusing story of his ecstasy at seeing the image build up, rich black on a cream ground on the plate, and his heart sinking to his boots as he watched it fade in the fixing bath. "The thrill I experienced when, on taking it out of the hypo, I found there was a beautiful clear image in negative shall never be forgotten." Doesn't that take us all back to our first adventure?

Though a most companionable fellow, the doctor was fated to spend twenty-five years working alone on his hobby. He knew of no kindred soul, was unacquainted with camera clubs, and might have languished and given up as far as photography went had it not been for the encouragement and inspiration of his mother, and later the lady who now bears his name.

He chanced to meet John Wallace Gillies in a photographic supply house and great things came of the meeting. Gillies! Oh! This narrative will bring you into the company of many distinguished men. Birds of a feather, you know. And Chaffee is a bird of very fine feather. Those who know Gillies say it was the most natural thing in the world for those two to become intimate. Both had become deeply involved in the, then, mysteries of Carbon printing and the many meetings, conferences, sharing of experiences, and so forth, led to a close friendship.

ROTHENBURG ON TAUBER — *Dr. Amasa Day Chaffee*

Gillies introduced Chaffee to Dr. Ruszika, who was to become not only a valued friend but a most constructive and instructive critic. Through these, other eminent amateurs were met—Clarence White and the group who gathered about the master. Amongst them was Edward Dickson, engaged in bringing out the early issues of "Platinum Print," a dainty brochure, very like its Editor—too ethereally fine to endure. There was a united spirit in the air and organization was a frequent topic of conversation. It brought about a more or less regular, if informal, series of meetings in Doctor Chaffee's office for the most part. That these were of real significance and importance to pictorial photography goes without saying. In 1927 the Pictorial Photographers of America was born.

For two years previous to this time, I had been conducting the Photo Fellows of the World at my own expense and virtually without help. It was an unofficial gathering together of prominent workers, who contributed two prints to a traveling collection which circulated amongst the members. There were no dues and no assessments. I wrote hun-

LE COQUET—FINISTERE *Dr. Amasa Day Chaffee*

DINKELSBUEHL—BAVERN *Dr. Amasa Day Chaffee*

dreds of letters, shipped the collection and furnished the postage on the acknowledgement of receipt and forwarding. Later, John Paul Edwards interested himself in the movement, and it was he who made the substantial and practical case in which these pictures made their journeys thereafter. Porterfield, Strauss of St. Louis, Louis Goetz, the late Doctor Neymann, Nancy Ford Cones, Perschied of Germany, and John Paul Edwards were amongst the members. Doctor Chaffee was invited, if I remember rightly, but never connected. Clarence White had the objects and modus operandi explained to him but, somehow, never replied, though he was addressed several times. Whether the Photo Fellows

AN OLD GATE—BAVERN *Dr. Amasa Day Chaffee*

SOMEWHERE IN FRANCE — *Dr. Amasa Day Chaffee*

suggested anything to the New York group or not, their goal was so much our goal that on finding better men were setting about to do the same thing, I dropped the Fellows—and the Pictorialists still live.

The first President of the Pictorialists was White, with Chaffee as Vice. When White laid down his office in 1921 the good doctor became the head, and held office for two terms. During his administration the organization was more closely tied together within itself and with the Art Center where it had taken its place amongst the Fine Arts. The first International Salon under its auspices was held in 1923 and Chaffee

says that most of the hard work was done by Jerry Drew assisted by Alcock, Harting, White, and others, but history records that the doctor did his share of the actual labor and furnished a wonderful stimulus with his enthusiasm and example.

At the beginning our subject confesses he had no conception of what constituted a picture. There are many Salon contributors who live on in that condition but Chaffee is made of sterner stuff. He observed, he studied, he listened, and he strove. When he began sending to exhibitions he had covered a severe novitiate and when he arrived he was all there. His medium was platinum and remained so till on a visit to London he chanced to see a Bromoil print in the shop of the Autotype Company in Oxford Street. Then and there a career was changed.

According to his own telling, "My second effort at bromoil produced à passable print and encouraged by this partial success I refused to be discouraged by the repeated failures thereafter, convinced that if it could be done by a fortunate accident it must be conquered by correct procedure."

William Alcock, L. B., F. R. P. S., to whom we are indebted for most of the foregoing facts and who loves Doctor Chaffee as only one artist and gentleman can love another, says, "To know him is to love him and as has been written of another by an abler man than I, 'One never meets him without pleasure nor parts from him without regret'."

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Sulphur Toning DeLuxe

By Samuel Adelstein

Illustrated by the Author

The sepia process that is perhaps the most beautiful of all and which is comparatively little known, is the Liver of Sulphur (Potassa-Sulphurette) method. It is unquestionably the simplest and certainly the most economical. It is absurdly cheap in comparison with the cost of chemicals used as bleachers and toners with other methods.

It is a great time-saver (this should count with those who do much toning) for it is a one-process method, the toning being accomplished within about one minute after prints are placed in the high temperature solution. It is foolproof because of the ease and certainty with which the veriest tyro may secure as perfect results as the old-timer. Its advantages are the beautiful tones, including fine red browns, warm browns, purple browns and the chocolate browns. This toner intensifies the print to a certain extent which is a decided advantage over the Ferricyanide-Bromide-Sulphide method which has a number of drawbacks, the bleacher tending to reduce the richness of the print and with such as are not properly timed and fully developed, tend to give a "ginger" or "foxy-yellow" color.

Illustrating Sulphur Toning De Luxe

FORMULA—Stock Solution

Liver of Sulphur (Potassa Sulphurette)	1 Oz.
Water	8 Oz.
Household Ammonia	2 drops

To Use

Stock Solution	1 Oz.
Water	16 Oz.

Heat in a porcelain or enameled steel tray (If the latter, be careful to see that there are no rusty spots or exposed iron in the tray as these are liable to cause blue stains which may, however, be removed by means of Sodium Carbonate [washing soda]. The stained print is well wetted, laid face upward on a dish and a dry crystal or two of soda carbonate laid on each blue spot. It may require to stand for an hour or more but it seldom fails [B. J. Photo Almanac, 1927]) to about 120 degrees over gas flame or stove. I have tried 125 degrees but found it too hot for comfort. Prints should be fixed in Acid Alum Hypo bath. Dry, they will tone as rapidly as wet, and so quickly in this hot bath, that in doing a number, one will find the first print fully toned by the time the last one of the batch is placed in the bath.

Liver of Sulphur is an impure form of Potassium Sulphide containing small proportions of Sulphate and Carbonate of Soda, Hypo and Polysulphide compounds. It is a hard and rather brittle rocklike substance which can be easily broken into small bits while held in the hand and sharply tapped with a hammer. Place these in a graduate with the proper amount of water and they will dissolve in about a quarter of an hour with occasional stirring. Filter through absorbent cotton and throw away the green sludge residue. This solution will keep indefinitely.

Illustrating "Sulphur Toning DeLuxe"

After using awhile the working solution turns milky. Throw this away and use fresh solution.

The chemical is extremely cheap and can be purchased at the local chemical supply stores at 50c per pound, about 3c an oz. A single ounce can be purchased at the Drug Store for 10c. One ounce will make 128 ounces or 1 gallon of working solution.

Thorough washing of the print in running water is extremely important—at least one hour—1 1/2 hours is even better. Surface of paper feels slimy in toning bath and sometimes there are dirty marks visible so that after washing, each print should be thoroughly swabbed with clean water. If prints are insufficiently washed, the halftones are liable to bleach, leaving a harsh appearing print. This is especially true where prints are ultimately submitted to strong light.

As compared with the almost unbearable and vile smelling Sodium Sulphide and still worse Ammonium Sulphide (which renders one non-persona gratia with one's family if working at home) and the attendant danger from their vapors spoiling plates, films and papers that happen to be stored in the vicinity, also blackening any silver articles that may be lying about exposed to the fumes, the odor of Liver of Sulphur is practically negligible.

During my experiments I sought to secure varying shades from warm blacks on to light browns and through to full sepia. One print was cut into several strips, and the time noted on the back of each. The first strip was placed in a hot bath for five seconds, when a nice warm black was secured. Next strip for 10 seconds: A little warmer black. Next for 20 seconds: Nice, light brown. Then 30 seconds: warmer brown. The last piece was fully toned in about 60 seconds: a beautiful chocolate

120° *F.*—20 *Seconds* 100° *F.*—90 *Seconds*

brown. To say that at the moment I was pleased with the results of these experiments would be expressing it mildly. I was simply delighted with the ease and rapidity. All of these experimental strips were placed in running wash bath for a little over an hour. At the end of that time, upon taking them out, I noticed that all of the strips (with the exception of the fully toned one) had somewhat darkened. Imagine my surprise and somewhat disappointment when next morning after the strips had fully dried to find that *all* were exactly the same tone, a fine chocolate brown, the same as the strips that had been toned for 60 seconds, fully evidencing, that toning goes on to completion while the print is washing and drying. Thus a print immersed in the hot toning bath for five seconds, then taken out and showing a warm black, tones as real a sepia when fully dry as the print that has been immersed in the bath for sixty seconds and which appears fully toned upon being taken out. I pasted these variously numbered strips on one sheet of paper and showed them to Ye Editor who admitted he could see absolutely no difference.

The experiments were made with Artura Carbon Black, Vitava Rapid Black, Cyko Plat and Cyko Contest.

I found that the white stock of these papers gave reddish to purplish browns and the cream or buff stock gave warm browns to chocolate browns, and that cream and buff stock papers tone faster than white stock papers. Of course, it is understood that to secure the deepest and richest tone, prints must be properly timed and fully developed. Weak prints will give lighter tones and perhaps not quite so satisfactory. All the papers I used were Chlorides. A friend informs me that he secures excellent results on P. M. C. Bromide and Velox papers at from 90 to 100 degrees. Some of the purple browns were very beautiful and the warm browns and chocolate browns far superior to any given by the Ferricyanide-Bromide-Sulphide method.

Ye Editor informs me that the chocolate and purple browns I secured by this Liver of Sulphur method were superior to Hypo Alum toning.

I note in the 1927 British Journal Photographia Almanac page 408, that its "Liver of Sulphur toning formula requires 30 minutes at 80 degrees, yielding results very similar to those of Hypo Alum Tone."

The regular Hypo Alum Toner with its variety of chemicals, including Hypo Alum, Pott. Iodide, Silver Nitrate and Ammonia takes from 20 to 30 minutes at temperatures from 100 to 120 degrees. There is also the possibility of a cutting out of the fine half tones. The simple Liver of Sulphur tone presented with this article gives the same results, if not finer than either the B. J. Liver or Sulphur Formula which takes 30 minutes or the Hypo Alum toner which takes 20 to 30 minutes, in about one minute.

It is possible that some papers may not stand the high temperature of this solution without requiring hardening, and if there is any tendency of the emulsion to melt, the print should receive a preliminary bath of Formalin, a convenient strength being 2 ounces to the pint.

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A Photographic Cycle

Clipped from a forgotten source

Courtesy of H. W. Hales

He was quite a chubby little chap; his age, perhaps, was eight, when he made his first attempt to use a photographic plate. With a camera of cardboard and lens of cheapest kind, he "took" his playmate Dolly with a row of trees behind. A print of this he cherished, for he wasn't hard to please; the smaller splotch was Dolly—the larger splotches, trees.

On approaching adolescence his equipment quickly grew. His camera was spick and span and highly polished, too. To get the finest detail with the sharpest definition and print of highest lustre, was the height of his ambition. The photographs of Dolly, then, which dazzled by reflection showed features, figure, form and dress in most minute perfection.

But now he's grown much older he has rigidly eschewed all glaring, detailed, glossy prints,—he designates them crude. To the coffee pots and sawdust of the fuzzy stage he's come. He aims at breadth of treatment now, and so he works be'gum. And Dolly (now his model wife) in pigment does appear the same as in the first attempt—a splodgy, smudgy smear.

Suiting the Paper to the Subject

By Sigismund Blumann

There are, roughly speaking, nine thousand eight hundred and seventy-two papers on the market—more or less. Maybe less. Possibly more. Just take an Eastman Paper Catalog and see how many surfaces and grades of Vitava alone you can count. Try this on Ansco, on Gevaert, on Defender, on Haloid. Then get this clearly in your mind, the manufacturers could make more money if they needed only one paper to cover all needs. The dealer could make more money. These infinite varieties are not put on the market to create trade. They are essential. The profession must have them.

Now, the profession buys them, but not wisely. One man prefers certain brands and surfaces as a matter of individual taste or prejudice. His choice is a matter of idiosyncracy, not judgment. The choice of paper is to be made logically. Each surface, each tint, each quality will fit best some particular subject.

Have you familiarized yourself with the material available to best express your intention?

How many papers do you know besides the two or three you are using?

Do you know that Hard, Medium, Soft means nothing except a mechanical perquisite that pertains to the density or quality of your negative and not to the character of the subject?

If you are wedded to any one of the manufacturers, take the complete line of his papers and print from the same negative on each. It will prove a liberal education. You will have gone on from where the demonstrator stops.

The amateur is shaming the professional in many ways. You say he has time to waste on experiments and tricks, and you are in business with a big overhead. Fine. He, this amateur, may become a professional this week. Have you thought of that? Are you too busy, is your overhead too high to allow of your preparing to meet his competition on a basis of quality?

Knowing your business, keeping up with the advancement of your business, are parts of your business. The time spent in keeping up to the minute is an essential part of your overhead. What you save in plodding along in the old rut you lose tenfold in increment. The fellow who stands on the sidewalk and watches the procession go by may see the whole parade, but he never gets where it is going, and when it has passed on he stands on the same spot, alone.

You are proud of your lighting, you know your negatives are perfect, you are fortunate in your sitters, they look good. Make pictures. Don't be satisfied with mere prints. The more papers made the better for you. It offers you a greater choice, more delicate nuances of expression.

Pictorial Publicity Photography

By Leonard A. Williams
State Teachers' College, St. Cloud, Minn.
Illustrated by the Author

Leonard A. Williams occupies the chair of the department of Industrial Arts at a college that has established a reputation for the completeness of its curriculum and the thoroughness of its system of instruction. The students who have graduated from that institution have made places for themselves in the world of commerce and art and the Industrial Arts department, especially, has given a wonderful account of itself.

We have never met Mr. Williams but our correspondence and the evidence of his face, which came to us at our urgent solicitation, assures us that he deserves credit for the achievements of his students. Unless our ability to read men from their expressions and writing be at fault, our estimate of the author of this article is that of a thorough teacher, a sympathetic and understanding one, and a man with a sense of humor and proportion.

If the reader be as interested and gain as much good from this text as did the present writer from a first reading, the above estimate will receive unqualified endorsement.

S. B.

HOW LINES TALK TO US

By Leonard A. Williams

(Illustrations furnished by the writer)

In a previous article written for Camera Craft I tried to show the beginner where to place the point of interest or the A. C. Point, as it was called. This was done by keeping the dominant spot in the picture off center, by placing framing angles on the picture and moving it about until a perfect A. C. Point was found for balance. It was also suggested that frames could be made to fit in relation to the main lines of the picture, which would help to fit in with the printed matter of the page where the picture was to be used. I tried to show how the short story writer and the pictorial publicity photographer were very much alike, the former using words to express his story and the latter using a picture to tell his story. At this writing I hope to make plain to you the necessity of always making the lines of your picture talk, say with speed just the thought you want the eye to carry to the brain. The Bible says this about some people: "Eyes have they, but they see not." I am not so sure that this is true, for if most of the things that people see, mostly pictures, were in condition so that the human eye could understand, it would be enough to explain to the inner brain what it was all about. Heaven would not be so far off for us

all. Let us ask ourselves a few questions about lines. What does a vertical line mean? See Plate One. It gives you a feeling of stillness, honesty, life, health, power, etc. Three expresses death, sleep, laziness, decay, rest, smoothness and feelings of like nature. We see that the vertical and horizontal lines are of little value without the action line, which is always at an angle to the vertical or horizontal line as at No. 2. Notice the tree 12 how still it looks, 13 shows that a strong wind has blown it to an angle, 14 shows us the result of the action of the wind on the tree, and we have a feeling of sorrow at seeing the tree in a dying condition. In 15 we think of a man standing up straight and still, but the minute you place the angle lines, as we see by dots, he is moving. Sixteen would let you think the man was going to fall and hurt himself, until you see the angle lines reach out and give him balance. 17 would let you think the man was sound asleep until we see the angle lines lift his arms and leg, which shows that he is not as we first thought. Another question: Are straight lines pleasing to look at? No. One should always use a curved line if possible, for it is the only way to get ease, grace and refinement into the picture. Eighteen is made up of straight lines; it gives one a feeling of awkwardness, while 19 gives you a more pleasing set of movement lines. Nos. 18 and 19 are made up of angle lines for action, but you can see what one can do by adding a little curve to the line. Curved lines can be made of different lengths, as seen in 4 to 10. A combination of lines can be used as shown at 24, where each line takes its part in building a picture. Nos. 25, 26, 27 and 28 show how the lines found in 10 and 11 express action when added to objects in a picture. All illustrators who use pencil, ink or brush put real snap and action into their work by the use of these angle lines and curves, and the photographer who wishes to get some of the business must get busy and create a way to make his work tell the story just as well, if not better. At the bottom of Plate One you see three houses. At the S.P. (station point) in front of the house one gets a feeling of flatness, you see only one side. Never let a sidewalk swallow you. In the next picture to the right, we see a house set at an angle, the walk far from us. We get a feeling of depth. Don't let the corner of any building come at you as if to cut you in two. Also watch out for walks that want to be the whole picture, as we see in the picture at right. Try to keep this rule in mind when taking pictures of buildings. Never get in front of a building so that only one side can be seen; vertical and horizontal lines only are bad in any picture. They make it look pasted against the sky, sick or for sale. Get in a position so you can see two sides of the building or thing you are photographing, get at an angle so that you can see more of one side than the other, and watch out that you do not get too much walk in the picture. A good book for every maker of pictures to read and study is "Perspective as Applies to Pictures." By R. V. Cole. J. B. Lippincott Co., publishers.

I have left the face and the meaning of the lines we find there for the last part of this article which deals with Plate One. Have you ever seen

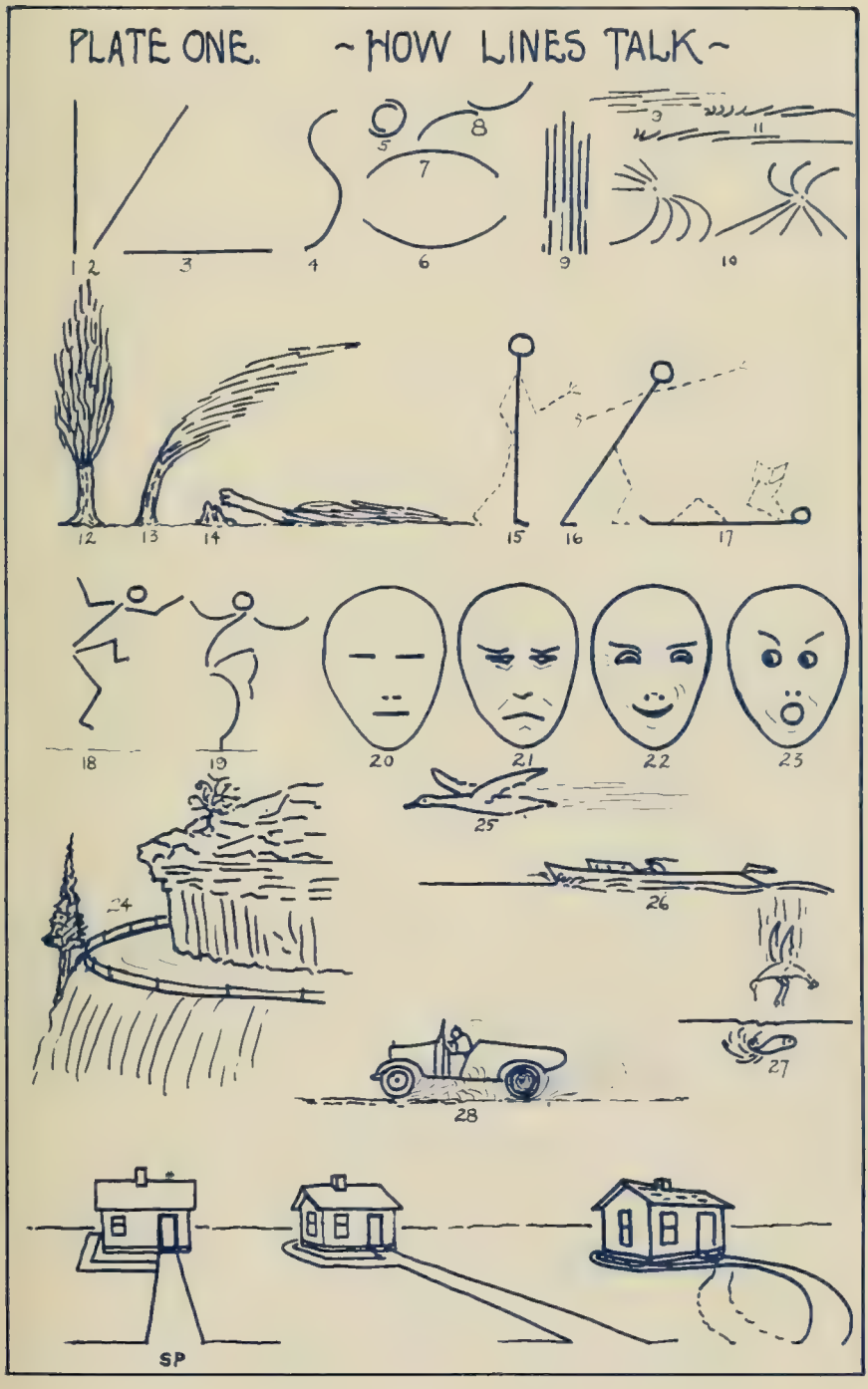
PLATE ONE. ~HOW LINES TALK~
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these words: "Man, know thyself"? I don't know what you think of them but I have known some men that knew so much about themselves that few other men cared to know them very long. I found them very wise in the material things of this old world, and very dumb in the understanding of why God loves the common people. I have read the book called a Bible, and I have not found one place where it gave me any idea that material things were going to the next world with me—my home, auto, flower-garden, money will not be able to go with me. But somewhere in that good Book it gave me a rather safe idea to believe in, and that was that I would see a lot of loved ones and friends. That being the case, I want to know a lot about other people while I am here on earth, and about the only way to know them is to study them. The kind of people you want to be with most or that others care much about, will be found in faces 22 and 23. No. 20 has horizontal lines which say sleep, death, laziness. No. 21 gives us a feeling that his mind is in action over some things not pleasant, no one wants people around with lines pointing downward in their face or body. No. 22 gives us a rather happy feeling when we look at him, the upward curved angle lines say that the person has kindness, understanding and strength to offer his friends. No. 23 is the doll type. Scared by choice, pure but knows more about the underworld than given credit for, which pleases her or him. Remember that things are made for people, and if you can get the people in your pictures to express the thought you want them to carry to the person looking at it, you must study character types and see that they fit in well with the other action lines of your picture. Most good movie plays nowadays give a person a lot of information that he can work over into good pictorial publicity photographs.

On Plate Two you will find twelve clippings taken from some of the leading magazines that carry good advertisements. These clippings show how the illustrator makes lines tell just what the advertiser wants to have said about his goods. Any person with a little pictorial taste in photography could have done far better is my belief. The reason most photographers cannot is because they will not put the time in training at some good art school where they can be shown how to use simple art principles as applied to illustrations as a means of expression. I have found in my travels that out of 100 photographers one will have the sense to put feeling and "Art," as we call it, into his work, while the other 99 think of nothing but Money First and mechanics of photography for the rest of their life work. Where is the photographer today that could think out a picture with the powerful angle lines of action that we find in Plate Two 1? Look at 7. Don't those lines in the face tell a story? See the gracefulness in 4. Then notice the happiness in one face and the temper in the other face of the two men in 5. Does not 10 express health in every line, and happiness in 11? No. 8 any photographer could make far better. The angles found in 12 seem to give one that feeling of depth so that he may move about with ease and comfort. No. 2 is a fine piece of work, and any

1
2
Gabriel—and Only Gabriel—Is a Snubber
3
4
5
No the house
hasn't settled—
6
7
8
9
10
PLATE TWO
11
12

photographer could do as well, if not better. I have placed two clippings of photos for you to see how well the pictorial publicity photographer can do a beautiful peice of work. Which do you think they are? It was easy to pick out fine work, was it not? I hope these pictures will inspire within you a real desire to dig right down and do hard work and study to plan and make some real publicity photographs, the advertising firms need your help now if they ever did, and you owe it to yourself to take a part in making your Art, photography, the master one. I advise you to get at once a scrap book and fill it with the best illustrations you can find in the magazines each month. Let this book be your guide to the best ideas in publicity work as far as pictures are concerned, and let it make you a better pictorial photographer. Remember that success in any art is only reached through hard work, disappointments, and a desire to make life for human beings more beautiful and happy.

Law For the Photographer

By M. L. Hayward

A COLORADO COLLECTOR

"You're a director of the Tela Company, a corporation organized and existing under the laws of Colorado," the president of the Pennsylvania Photography Corporation averred.

"Yes, I am," the director admitted.

"Well, the Tela Company owed the Photography corporation for $500 worth of supplies, and we haven't been able to collect a cent."

"And you've got as much as the other creditors, according to the best of my recollection."

"You won't treat it as a joke when I tell you that there's a Colorado law that says that if your corporation fails to file an annual report in the office of the Secretary of State of Colorado within 60 days after January 1st in each year, the directors of the corporation shall be jointly and severally liable for all the debts thereof contracted during the preceding year."

"A lot of states where my corporations operate have laws like that—I'm not able to keep track of all of them, but I wouldn't be surprised if Colorado had such a law as you mention," the director admitted.

"And I've investigated, and found out that your corporation hasn't filed a report this year, and we sold them the supplies last year."

"Well, what are you going to do about it?"

"Sue you and the rest of the Pennsylvania directors right here in the Pennsylvania courts, and make you pay up."

"Well, sue away, and see how far you'll get."

This point came before the Supreme Court of Pennsylvania in a recent case reported in 115 Atlantic Reporter, 404, and the Court ruled that Pennsylvania creditors of a Colorado corporation could not hold Pennsylvania directors personally responsible for debts in the Pennsyl-

vania courts, on the strength of the Colorado statute imposing personal liability.

"If it can be made to attach to directors, it can be made to attach to stockholders, and non-resident stockholders ignorant of what officers of the corporation may have failed to do could be penalized by great financial loss, although never within the state whose laws inflict it by an act, which if passed in our own state would be held by us to be penal." said the Pennsylvania Courts.

HONOR BEFORE LAW

One of the points scored by Mr. Hayward in a previous article was very like sharp practice and several of our readers wrote to their protest. The author is a prominent attorney and tells facts and gives precedent, but we imagine he reads and talks [illegible] granted that every honest man will always put honor [illegible] the law. S. B.

PORTRAIT — *Bruno Court*

Making a Diffused Print From Sharp Negatives

By B. F. Leeper

Illustrated by the Author

With the modern photographic tendency towards the artistic composition of the picture through the use of notan, or tone and shadow grouping and integration, rather than fineness of detail and sharpness of definition, study of the use and methods of diffusion is becoming more and more general.

Quite a number of methods are used to obtain this effect, among which are the following: (a) by the use of diffusion disks attached to the regular lens equipment of the camera at the time of making the exposure; (b) by the use of special lenses designed for diffusion photography, or by the use of an uncorrected lens in which the inherent aberration produces the desired effect; (c) by throwing the subject varying degrees out of focus; (d) through the use of a diffusion disk on an enlarging camera and making an enlargement of the negative: or (e) by direct diffusion printing.

In the first three methods the serious drawback, or rather, limitation, is the fact that the degree of diffusion is fixed at the time of exposing the picture and may be made neither sharper nor softer. The first two call for the use of auxiliary equipment and the third, of incorrect focus, unless in the hands of an expert and one who is equipped with a camera of the reflex type will generally produce results that are neither artistic nor pleasing.

Ultra Diffusion *From Sharp Negative*

PUBLIC LIBRARY

Two Versions from the Same Negative

The method of using diffusion disks on an enlarging camera is good and one that is often resorted to, but it requires the use of equipment which is usually beyond the average amateur and it is limited to the number of disks available for degree of diffusion and to grades of enlarging paper available.

The direct diffusion method is based upon the idea that the sharpness of a shadow is dependent on the distance of the object from the shadowed surface, and upon the stillness of that object.

In its faintest form a diffusion may be produced which will sometimes give a wonderfully enhancing softness of delineation to a portrait, or landscape, simply by placing a thickness of ordinary printing frame glass between the negative and the paper and printing in the usual way through the glass.

To produce a slightly greater diffusion, rather than move the image, or, in this case, the negative, separately, change the direction in which the light passes by rotating the frame in a plane at constant distance from the source of light during the time of exposure of the print.

Building up on this basis, through the addition of more thicknesses of glass and the more rapid rotation of the frame during exposure, any degree of diffusion may be produced until the print will far more resemble a charcoal drawing than a photograph.

Sharp *Diffused*

After a little experimenting almost any desired result may be produced through the use of the methods outlined above, with variations, and with the numerous grades and surfaces in which contact papers may be obtained.

One precaution should be observed, and that is to keep the frame far enough away from the light that an even diffusion may be built up during the time of exposure. The author, for this work, uses two incandescent lamps, one mounted above the other and moves the frame back and forth rather than rotates it.

By a symmetrical arrangement of three or more lamps the motion of the frame might be obliviated and the degree of diffusion produced would be controlled by the arrangement of the lamps.

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Stenopaeic or Pinhole Photography

Some New Considerations In Regard to Definition

By H. D'Arcy Power, M.D., F.R.P.S.

(Continued from the April Issue)

The next question involves the shape of the opening and the character of its edges. For this reason, that apart from the subject of depth which controls diffusion of light in the camera by reflection, there is to be considered the fact of difraction from the edges of the aperture, and which will be proportionate to the extent of such edge, as all the irregularities of an opening increase the border lines; and as all material projecting in or across such an aperture do likewise, it is of the utmost importance that the margins be perfectly clean-cut and foreign matter within the area absolutely excluded.

M. Combe, writing twenty-two years ago, realized the importance of the need of perfect sharpness to the edges, and devised a stenopaeic opening consisting of two pieces of rectangular metal actuated by a micrometer screw which could be approximated to give a central opening of any desired size. The idea was a good one. It had, however, the defect of thickness previously spoken of, and such an apparatus had to be made with the greatest of accuracy and therefore at no small cost.

The idea always appealed to me, however, and it particularly commended itself for the making of holes in paper, for this reason: Paper could be cut with a scissors which would compress it from both sides without distortion, which I had found to be extremely difficult to do with a piece of thin metal. I made many experiments as to the best way of obtaining square apertures in this manner, using rectangular pieces as employed by M. Combe, by the cutting of slits of paper and so on, but finally settled on the procedure I now describe: a piece of the black paper which must be perfectly smooth, is marked at intervals of let us say one inch, with a cross or other reasonable sign, and then using a pair of quite

sharp scissors, is cut into strips at a center point between the crosses, each of the two strips so separated being kept apart. The purpose of this is to make sure that an exact point on either side of the section be afterwards placed opposite the other. A sheet of glass resting upon a piece of white paper placed in a good light, and one of the strips of paper drawn tight but not overtight, is fastened by its ends to the glass. Its opposite is now moved over until the line of white paper intervening is of the width desired, which will range from one to a quarter of a millimeter. Very little practice will teach which of the four usual measurements has been approximated, and further help can be obtained by placing immediately above the opening one of the commonly employed millimeter gauges. If difficulty is found in making such a judgment, help can be gained by ruling in India ink a solid line a fraction less than the diameter of the opening required, placing this under the black paper, which has to be adjusted in such a manner that a hairline of white appears on either side of the guiding black line, and the free strip of black paper then fastened down to the glass in the same way as its opposite. We have now a long opening between two strips whose sides are perfectly coincident, and having a transverse measurement equal to the aperture required. Taking another of the severed pieces, we place one at right angles to the upper part of the opening, fasten it down as before, and approximate its fellow until we have a rectangle, square or oblong, as we may desire. It in its turn is fastened down; only in the case of these two transverse strips, before fastening them down, they must be touched with an adhesive such as Seccotine or Le Page's glue (which do not moisten the paper too much), and at the point where these transverse strips cross the longitudinal as near as possible to the free margins, but on no account involving them. This may be repeated all the way down the transverse slit, and so a number of rectangular openings be made in a very few minutes. As soon as they are thoroughly dry, the four strips can be taken up from the glass and cut up into small pieces with as much paper around the tiny central openings as may be necessary for their later mounting. An examination of these openings with a lens strong, strong single, or a compound lens, will show perfectly sharp-cut sides neither jagged nor with projecting fibres. Should any of these latter occur, they must be rejected. Selection from these can now be made, and the size of the opening either estimated by the eye, which to those used thereto is a simple matter, or by measurement with a micrometer marked on the paper, and mounting made in the way to be later described. The whole of this procedure sounds complex, and has to be given in this detail if we are to succeed; but in practice, it is very simple indeed.

We now have excellent pinholes, but perfectly useless unless they can be kept in their original condition. If we are using smaller holes a 50th to a 100th of an inch, there is no possible way of cleansing them except to pass the needles that they were originally made with, through the aperture; but as the material of such an aperture is excessively thin and

friable, this cannot be done many times without deformation. To brush such an aperture is perfectly useless, and if anyone who is employing a pinhole will from time to time look at it with a strong lens, he will see that its edges are always deformed by adherent matter, and not infrequently reduced in diameter. It goes without saying that difraction waves must proceed from such surfaces, and the image formed correspondingly degraded; and it is therefore clear that whatever the nature of the material used in a pinhole, it must be protected from dirt; and the only way that this can be done is by enclosing it between the thinnest piece of microscopic cover glass, which can be obtained as thin as .006 of an inch, and sealing them therein. This last can be done quite effectively in the case of the paper openings I have described, by a thin coating of Seccotine at their edges. Furthermore, and to those who are desirous of obtaining the very best optical results, the possibility of reflections from two glass surfaces and refraction between them can be eliminated by mounting the opening in Canada Balsam. If this is done, then some little precaution must be taken in the mounting. A stenopaeic opening itself can easily retain an air bubble, and this must not be. The paper in which it is made may contain air, and there is of course the usual difficulty with Canada Balsam mountings, that air bubbles may appear in the pouring. The procedure should be as follows: The piece of paper bearing the opening should be left for some little time in benzol; a drop of Canada Balsam (dissolved in benzol or chloroform) placed in the center of one very carefully cleaned cover-glass, and the piece of paper lifted from the benzol slightly drained, placed upon the surface of the balsam and pressed gently down. As this is done, the balsam will be seen to rise through the pinhole, displacing any air which may be there. The other cover glass, equally carefully cleaned, is moistened with benzol, and carefully lowered on to its fellow. With gentle pressure the excess of balsam between the two is removed, and with a light weight resting upon the upper cover-glass, is set away to dry. We thus have a stenopaeic opening with perfect margins, completely protected from further dust, dirt or wear, and the whole forming an optically homogeneous system.

Finally I would draw attention to a matter to which I have not hitherto seen referred, namely, that the free opening such as a pinhole, differs from a glass lens in transmitting ultra-violet light. While this may be a good thing in some instances where rapid exposures are a desideratum, and color values unimportant, yet it is by no means the case in the mass of our photographic work, and the exclusion of such rays as well as the excessive activity of the upper end of the spectrum, is brought about by the use of just such a mounted pinhole as I have described. The glass excludes the ultra-violets and the slightly yellow tint of the layer of balsam cannot be without effect on the excess of violet and blue light.

The matter here brought to the attention of photographers may lead to further investigation, especially by some of our research laboratories who are so well equipped for such investigations.

OBSOLETE COMPETITION

In Germany two very fine photographic publications edited by eminent men, respectively, have entered into a deplorable controversy. The editor of one is responsible for a book which the editor of the other condemns in terms nothing less than abusive.

Dismissing any personal feeling as unlikely to urge a man to such extremes, we must assume that a false idea of the rights of partisanship actuated the critic. Such were the competitive methods of many years ago but the ways and the means are obsolete.

Competition today is a striving for better quality, more service, and kindlier feeling. Trade is no longer a matter of feeding upon one another but of co-operating to enlarge the field so that there shall be enough for all who are in it. We increase our business by making more business, not trying to pre-empt the business or destroy the properity of our fellow tradesmen or craftsmen.

The reply of the attacked editor left us rather disappointed. He retorts in kind with the faintest suggestion of crying. A dignified silence might better have conveyed any contempt he felt. Such things should, and fortunately do, die of inanition.

We are better by that much in this country. There are six or eight photographic editors in the United States and to the extent of my knowledge they live in amity and save their faces by praising one another in public. The big gesture has a good effect on the public and reacts on themselves to the making of better digestions and happier lives.

The world is so big, life is so full of what is good and beautiful, and men live so short a time that wisdom demands that in so large, so good, so beautiful an existence we refrain from contracting one another's field, besmirching one another's outlook, or withholding from one another what share of good and beauty can be striven for and attained.

When any of us become so "cocky" and assured that we feel there is no one in this life to whom we must account for our actions, let us take thought of what lies beyond. There may be an accounting to the Highest Power in another existence. Whatever the belief, there must be something to the doubt. Why take a chance.

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Regret

So much that might be done,
So little power to do,
Ere half the fight is done
That means your life to you.

Smile for the hour to smile,
Be gentle and be kind;
The gems men have the while
They had to seek to find.

There's good in every one.
For each the Son hath bled.
Today we live; Count one;
Tomorrow we are dead.

So much that should be done!
So little will to do,
Ere things you might have won
Are past and lost to you.

So much that might be done, So much done that had better been left undone! Good will, kindness, and the spirit to be helpful are boomerangs that return to the person who projects them: And so are ill will and bitterness.

SILVER MEDAL PRINT — *Dr. Max Thorek, M.D.*

ADVANCED PICTORIAL COMPOSITION

BRONZE MEDAL PRINT — *Ferdinand Kretschmer*

Third: *Baroness Marianne Chiari*

Fourth: *Dr. Joseph A. Pollia, M.D.*

Fifth: *M. A. Obremski*

MAY COMPETITION

Advanced Pictorial

F. Adelmann
B. P. E. Arnold
Dr. Fr. Arnstein
Julius Auge
A. Blackie
Victor Bonn
Baroness Marianne Chiari
Dr. Felix Dabrowitz
Miss F. Duane
Miss Sophia Emms
Don Serra Fillipi
John F. Gant
Miss W. Grange
Inui Itzuki
K. Horomi
Miss M. Jackson
Dr. F. Jacobsen
F. Kretchmer
Yuan Lua
Pierre Netour
M. A. Obremski
Dr. B. J. Oehsner
J. O. Olsen
Guillaume Petri
John Skara
K. Takahashi
Sir W. Upton
Jacques Veltour
Walter Victor
H. Wiener
Orra Williams
Dobro Witzel
John Henry Yelland
Gigli Zatti

SILVER MEDAL PRINT — *A. Blackie*

AMATEUR COMPETITION

Second: *C. A. Lamphere*

Third: *August Peterson*

Fourth: *H. S. Kaito*

Fifth: *Dr. B. J. Ochsner, M. D.*

MAY COMPETITION

Amateur Pictorial

J. L. Auseon
Captain B. Aillet
Mrs. A. Anderson
Rob Baker
R. E. Bousfield
S. Bruzas
S. B. Buckner, Jr.
Miss E. L. Burch
Mr. Lloyd Carlson
Malcolm Carpenter
W. F. Clayton
Herbert Cohn
James A. Collins
Miss Charlotte E. Craig
E. Crotchett
Victor Cutler
Charles A. Deegan
Vincent Dolf
Mrs. E. S. Edwards
R. Edwards
E. K. Foreman
G. M. Gerhard
A. S. Green
Francis T. Gross
E. A. K. Hackett
G. E. Harrington
Dr. H. Iliingset
Miss Kate Inman
Kiro Itzui
C. A. Jasmin
J. W. Jeffery
Sargeant D. H. Johns
O. F. Johnson
H. S. Kaito
Luang Pracham C. Ket
James H. Kessell
C. E. Lamphere
P. W. Macfarlane
F. F. McMullein
Dr. M. I. Newman
I. Onishigatawa
V. C. Oramas
A. J. Pandian
A. Petersen
Dr. Joseph A. Pollia
E. W. Porter, Jr.
S. P. Priest
M. L. Rogers
J. A. Schmidt
P. J. Searles
Mrs. E. Shelton
David Silver
Alan Stevenson
Miss Rubye Stone
G. M. Taylor
Dr. Max Thorek
Dr. Yuen Lung Ti
N. Tonoff
Frank Trask
T. K. Tsukane
D. A. Ueberlacker
Dr. L. Wills

TALKING FILMS

By Sigismund Blumann

The invention that enables an operator to photograph sound simultaneously with action would seem to have created a revolution in motion picture entertainment but Edison declares it merely a fad that will pass, and in this we are inclined to agree.

The enjoyment of motion pictures is peculiarly an impersonal emotion, that pleasure which comes of seeming to see what transpires from another world or plane, as it were. There is an exhilaration in watching men and women living their lives, albeit on the screen, without hearing their voices. A decidedly superhuman feeling. Words spoken dilute the action, spoil these illusions. Even the captions subconsciously try our patience, and the wisest directors have artfully limited the titles and captions to such places as where they cover cuts, shifting scenes or periods of time, or as a device to cover trick stops and starts.

Motion Pictures are all sufficient in themselves, or should be. If they lack sufficient merit to carry, no added attractions can redeem them. It may seem that the valuable effects brought by music, humanly created, belies all this but think—think how purely emotional music is and how material words are. When next you view an especially fine picture analyze your feelings and note what a sense of being apart from the characters you have. How that feeling of remoteness affects you. How a superhuman consciousness is bred of the feeling.

The constructive deduction to be made is that the action must convey its meaning completely. That the actors must make the story complete which the action conveys.

Adding dialogue is a dangerous confession. It allows the idea to form that the spoken word is essential to a complete enjoyment of action. If that were true we must conclude that it were better to relegate motion pictures to the list of children's playthings and return to the staged play.

The lasting place movies have made for themselves is not just a commercial proposition. It is not just the ability to show the same play in a hundred places at the same time, and so gain a hundred-fold the revenue from a single performance originally made in the studio. While all this is true it has no bearing on the psychology of the audience. They are not interested in the profits of the showmen. There is an alluring quality to these silent ghosts that portray life, scenes, and emotions to us, and that allurment is doubled from our elation at being able to understand what is going on without being told in words.

Flicker in Taking and Projecting

When the images quiver and shake on the screen the half-knowledge of most amateurs prompts them to blaming the lantern and through the machine, the manufacturer. We hold no brief for the makers but justice should be done and improvement must come through a knowledge of the truth.

Learn, then, that when you move your camera in taking, that motion is not disagreeable if it be in steady, slow sweeps. You may swing your camera up or down and sideways to panoram without fear. The harm is done for the most part when trying to hold the instrument still, or if a tripod be used by not having the support solid and substantial. The vibration of the automatic cranker doing the mischief.

In projecting the same solidity of support is essential, even more so. The makers of apparatus are keyed up by keen competition and, surprising though it may be to the layman, by pride, to producing reliable merchandise. Each works within the limits of the price charged to give the most value and few of the projection ma-

chines on the market are guilty of internal vibration. The shutters are carefully synchronized and the center of gravity as carefully computed as in an automobile.

See that the table on which you put your lantern is firm. If the flicker be very rapid and continuous try to discover if neighboring machinery or the passing of heavy traffic is not to blame. Of course you may accept the fault as being in the shutter if the flicker be a decided on and off, dark and light. To arrive at a solution of your troubles ask yourself a few questions. The speed of the motor or your cranking may have something to do with the trouble.

Finally, if you can arrive at no solution, consult your dealer or better write to the maker. If he can give you no satisfaction, you are stung. It becomes incumbent on you to trade in for what you can get and provide yourself with other equipment. The few movie cameras and projectors on the second-hand market, and the few complaints reaching dealers and manufacturers is a remarkable fact and bespeaks the honor that exists in the photographic industry.

Something About Titling

The Eastman Cine-Kodak News printed the following some time ago and we are surprised to find it has not been more commonly read and more frequently put into practice.

After viewing reels returned from the finishing station, frequently titles will occur to you; four 100-foot reels spliced together and properly titled add that greater interest devised from continuity. Here's a suggestion that simplifies the placing of titles.

After writing the titles, list them consecutively: one, two, three, four and so on to the last number. While waiting for the titles to be made index and tab the film as follows: First, cut as many small pieces of adhesive tape as there are titles, each piece of tape slightly smaller than a single film frame. On the back of each tab mark a number to correspond with a title number. Line these tabs consecutively along the projector stand beside the Kodascope. Now you are ready to view and title-index your movie. Project the picture and when the place for title No. 1 is flashed on the screen snap off the Kodascope switch. Then attach adhesive tape tab No. 1 to the film, sticking it on a single frame; a frame which you will later cut to splice in title No. 1. When following this method stick the tab to the film at some point between the take-up sprocket and the lower or take-up reel. In other words a tabbed frame should not pass through the film gate.

When the titles are made line them up by number on a table to which is clamped a Kodascope Rewind. Place the tabbed reel on the Rewind and turn the crank until tab No. 1 appears between the two reels. At this point cut, and splice in title No. 1. Continue until each title is spliced in the film, numerically placed according to the corresponding title numbers.

SUGGESTIONS AND BITS OF ADVICE
By Z. V. Rogers

If you put those cine snap shots into a scenario with a sequence and each sequence arranged into a continuity you will be surprised how much it will improve the show in the family movie.

In making your scenario for the home movie it is seldom wise to begin with a closeup. In fact the first shot of a sequence should be the farthest away, and each succeeding shot should come a little closer until the climax is reached in a closeup or a shot close enough to allow the eyes to register.

There are just three tools of cinematography. You must tell your story with them alone. They are needed in the home movie and the theatrical show. These tools are the Eyes, Face and Body. If you would tell a great story by cinematography use the Eyes, Face and Body of your actors. They can be trained to express eloquence, fear, scorn, pity or mirth. When so trained what wonderful tools you have for molding your cinematic film?

Either close the scene with the actor in the frame when making the family movie or see that the actor comes back into the film from the opposite side of the frame from the side he left, unless you open the scene on the actor and the action show that he is completing the walk that took him out of the original scene. This will

preserve the continuity, and greatly improve the interest on the silver screen.

It is an easy matter, and the very thing, to make the pictures of the family move forward. This is really the first technique the amateur cinematographer should learn, and it is as simple as it is easy. Just go from a Long Shot toward the Closeup, and see that the actor does not double back upon himself, i. e., if an actor leaves the scene on the left, either open the next scene with him in it or make him come into the next scene on the right.

When an actor leaves the scene on the right and you have him come back on the left side of the next scene, and he again leaves on the right side and again comes back on the left side, and then completes the business of his walk, and you have him return over the same ground to the beginning of the first scene of the sequence, to stage the climax of that particular sequence, he must not only be shot for each scene entering and leaving the scenes from the proper side of the film, but you must also show the sun shadows in the same direction as in the first scenes. A failure to observe this rule detracts from the interest in your cinematography.

In making your family movie use as much "off screen action" as you can. Any photoplay is improved by "off screen action." Make the audience see what you do not show by what you do show. To further illustrate, here is the business of a scenario: "Marie enters from the left after scene has opened on table set. She is followed by Bobbette and Dorothy, Mother and Dad. Marie seats the girls and takes accustomed place while Mother and Dad look at her fondly; after which they take their seats." The "off screen action" in this scene tells you that Bobbette and Dorothy are visitors, also who Marie's parents are, and that the visitors are at Marie's home. Now, just have Bobbette and Dorothy do the act that Marie did. Who now is a visitor? Who the children?

The semi closeups and closeups are the life, stock and trade of a good photoplay, whether amateur or professional. They put the kick into the show. Should the amateur cinematographer refrain from their use for fear that they require genuine acting? Any acting that is natural is genuine. However, every scene even in a family movie should be rehearsed just enough to make the actors self-conscious or stiff before the scene is shot.

Any scene further from the camera than a full shot does not show satisfactory action by the Eyes and Face. These distant shots are for the purpose of lending interest to the scenes to follow, and play an important part in building up a climax.

In studying scenarios the amateur may be puzzled to know just what is meant by a shot. Include about the following: Closeup; cut at shoulders. Semi closeup; cut just above waist. Medium shot; cut at knee. Full shot; cut to include feet. Medium long shot; cut to include two or more people playing opposite and atmosphere, which may be inanimate objects or people. Long shot; cut to include buildings and such other objects as may be desirable.

The first thing a story writer must learn is to tell a story by the rule of: Who, when, where, what. The scenario writer must observe the same law to put the story over intelligently.

IMPORTANT

The most effective pictures are those in which not more than one-third of the picture area consists of sky, sea or very light foreground.

When making a distant view the best effects are obtained by having some nearby object in the foreground.

Keep the camera in operation for not less than eight or ten seconds on any subject.

Always hold the camera absolutely steady while taking a scene.

Do not "panoram." If you must panoram, move the camera very slowly and evenly, and do not have the subject too close to the camera.

Follow the instructions on the exposure guide on the front of the camera.

Keep the lens clean. A soft linen or cotton cloth, free from lint, wrapped around the end of a match, may be used for this purpose. At the seashore or on ocean voyages the lens requires frequent cleaning.

From the CINE-KODAK NEWS

Association News

Published under the authority of the

Photographers' Association of America

under arrangement with the publishers of Abel's Photographic Weekly, Bulletin of Photography and CAMERA CRAFT.

L. C. VINSON, General Secretary,
2258 Euclid Avenue, Cleveland, Ohio

The Convention

This is the subject that is crowding all other matters into the background just now. A bigger convention than ever before in the largest city in the world. New York City, six million inhabitants and right close to Hoboken.

The New York Convention Committee has guaranteed that the registration from the Greater New York territory will break all records of any previous convention ever held in the forty-five years existence of the P. A. of A.

When the Board had its annual meeting in New York, Secretary Vinson, in presenting his budget and estimate of income, estimated that there would be a paid registration of not less than 1000 studio owners. The wiseacres present scoffed at the idea that such an attendance was possible, particularly in the light of the record of the conventions during the past three or four years. Secretary Vinson stuck by his guns and told them that it was not only probable, but that the Board, when the returns were in, would find that he was right.

George Harris was exceedingly skeptical that such an attendance was possible in New York City, and he even went so far as to make a statement that the secretary would be presented with a fine suit of clothes if he were right. The balance of the Board took up the challenge and guaranteed to outfit the secretary from head to foot.

John Garabrant and the New York Convention Committee immediately took up the challenge as a slight on their ability to put across a successful convention. They are now organizing to see that every one of the 1500 photographers in the Greater New York territory is canvassed personally and sold a registration ticket.

The men who will have this important work directly in charge are Tom Roberts, manager of the Eastman-Kodak Store in New York; Joe Dombroff, vice-president of Willoughbys, and Phil Rosenblatt of the Phil Rosenblatt Company.

Plans for the Picture Exhibit are progressing in a most interesting manner. Mr. Pirie MacDonald reports that the plans for the exhibit of twenty-one of the world's greatest portraitists are progressing rapidly. Marcus Adams is assisting us in getting together the English representatives for this collection. There will be seven prints by each of these famous portraitists. The prints represent the very finest work that each person has produced during his life. This should make one of the most interesting collections that has ever been shown at a convention.

The committee in charge of collecting pictures for Greater New York is reporting that pictures are already commencing to arrive at headquarters. The New York Picture Committee has guaranteed that the Picture Exhibit from that section will be the finest that has ever been brought together.

The only thing necessary to make this exhibit a representative one is the assurance that every photographer in the United States is going to do his share in sending in three prints of his best work.

This year the Board of Directors decided that all pictures should pass before a Jury of Admission. This action was taken so as to assure those attending the Convention that they would be guaranteed the finest collection of photographic art obtainable in this country. This will also give the younger generation an opportunity to have their work judged in competition with that of the best men in the country.

Winona School

The most remarkable thing about our Summer School of Photography is the interest taken in it by former students. On March 28th, a letter was sent out to all former students informing them of the formation of a post graduate course which would be given over exclusively to the problems of the advanced students. Inside of a week, twenty-two responses had been received at headquarters from former students who wanted to participate in this course.

Last year over 40 per cent of those enrolled at Winona were students who were attending for the second, third, and even the fourth year in succession. In 1925, over twenty-five of those in attendance were students who were attending the school for the second or third year.

The Trustees of the Winona School of Photography have just announced that Miss Virginia Whitaker has been employed to teach a special business course for receptionists. There has been a considerable demand for this course of instruction ever since the school first opened.

The fair Virginia was once a prominent factor in educational circles, having taught school and lectured to teachers. Her experience in pedagogy will make her the more efficient and effective in the present connection. To those who have met the lady we need not say that she not only teaches but inspires.

CONVENTION
NEW YORK CITY, 1927
July 25, 26, 27, 28

Master Photo Finishers *of* America

Harry S. Kidwell, President.....217 N. Wells St., Chicago, Ill.
Albert E. Block, Vice-President.....27 Von Hillern St., Dorchester, Mass.
Wm. J. Meuer, Treasurer.....212 State St., Madison, Wis.
Guy A. Bingham, Executive Manager.....Box 1020, Rockford, Ill.

Territorial Vice-Presidents

South-Western States: W. F. Honnen.....1240 S. Main St., Los Angeles, Calif.
North-Western States: C. M. Coffey.....284 N. Commercial, Salem, Ore.
Mid-Western States: Chas. W. Lynn.....3917 Orleans Ave., Sioux City, Iowa
North-Central States: John H. Seamans.....7052 Jeffery Ave., Chicago, Ill.
Central States: E. L. Hurlburt.....315 St. Louis St., Springfield, Mo.
South-Central States: J. A. Hammond.....Box 650, Meridian, Miss.
South-Eastern States: Elon C. Robison.....105 Third St., N., St. Petersburg, Fla.
Great Lakes States: C. P. Phillips.....6930 Gratiot Ave., Detroit, Mich.
Dominion of Canada: W. A. Taylor.....274 Carlton St., Winnipeg, Man., Can.
Central Coast States: Wm. H. Eichner.....1210 "G" St., N.W., Washington, D.C.
New Jersey—New York City: J. G. Taylor.....24 E. 23rd St., New York City
New England States: H. K. Atkins.....Middleboro, Mass.
Mid-Eastern States: M. J. Koch.....535 Penn Ave., Pittsburgh, Penn.

MASTER PHOTO FINISHERS OF NORTHERN CALIFORNIA

Meeting held at Hotel Vendome, San Jose, 7:00 P. M. Saturday, March 26th, 1927.

Present 15.

After the serving of a splendid meal the meeting was called to order by President F. B. Cook.

The evening was given over to general discussions on problems of the Photo Finisher and among the most prominent was the general attitude toward Take a Picture Week and just what particular means must be adopted to boost the membership and create a feeling of demand for the Association itself. Means and methods were discussed and left to the Secretary to devise ways and means to reach and arouse the interest of the members in making themselves feel that the Association is worth something to them. As it is, it stands in name only with no great accomplishment other than the elimination of free enlargements as a target to shoot at. We all feel the great beneficial effect individually that our meetings have done to prolong co-operation and friendly attitudes but such is abstract and to excite new members something concrete must be in evidence.

Each meeting as the one preceding it enthuses the attendance and great things are afire. As soon as the banquet room is left, water surrounds and the enthusiast is idle until the next meeting.

A progressive advertising campaign to educate the druggist and the public towards demanding Master Photo Finishing was started. This plan will levy a light share of advertising expense upon the individual which will reach over 2000 druggists in the Northern part of the state and $1.00 herein invested will be wisely spent.

Discussion at length was entered into regarding 24-hour service. Northern California was among the first to accomplish elimination of free enlargements. They will be among the runners in establishing a 24-hour service, ways and means already having been undertaken.

Mr. Webb was thanked for his valuable assistance in arranging the San Jose meeting and with assurance that other territories must elaborate to approach the standard set by San Jose, and with the announcement that meetings will immediately follow at Sacramento and Fresno, adjournment was at 10:25 P. M.

M. O. LEONHART, Secretary.

Developments

This little magazine of ours is growing prettier every issue and its contents bring us together in a monthly convention. I'm getting to know the members by name and face and those whom I meet greet me from the pages like old friends remet. Then, the constructive articles! Do you read your copy from cover to cover? If you don't you are cheating yourself out of a good part of what your dues pay for. If I were actively engaged in photo finishing this publication should not only get a reading but be studied. It means profitable schooling just to know what your fellow craftsmen in remote and differently constituted localities are doing, how they do it and how they meet contingencies.

From Fred Mayer

When Fred sends out a letter it is generally worth a month's income. What do you get from this one?

Dear Sir: Are people taking more or less kodak pictures per thousand population than formerly?

Would it be of any value to know and watch the trend?

How could we do it?

Is there any way in which we can spend a dollar in keeping alive the public's interest in pictures and get more than a dollar in return?

Which of the many mediums should be used, if any?

How much money would be required to "try it out"?

How would the cost be apportioned.

Is there any way to find out the actual results of co-operative advertising?

Would some newspaper give us space in a section devoted to the Amateur Photographer, for contests, propaganda, etc., if we collectively took quite a bit of advertising space on said page, once a week or so?

Are any of us competent to answer these questions without talking them over?

Is our business worth one evening, or two, a month to talk it over with the others in the business?

I don't know the answers to any of these questions except the second one and the last one.

Whether we reject all ideas submitted, or accept them doesn't make so much difference, if we know what we're doing in either staying out or going in.

This is red meat and should furnish you with a square meal. What do you say and how would you answer his questions?

Washington State Division

The meetings are well attended and the activities along progressive lines. D. R. Bennett, secretary-treasurer, makes his minutes clear and enlightening and we note from them that committees have been appointed on Letters and Cards, Membership, Grievances, Trade Conditions, and Prices. That looks as if things are going to be done in Washington.

Take a Picture Week

This year's window display matter was not only outstandingly fine in design and color scheme, but the reading matter was right. And, Boy! the home office did handle the mailing with speed and precision. The results cannot be given you in this issue as we go to press before the returns are in but we know that many locals centered on the National display, Northern California (where the Take-A-Picture-Week originated) unanimously decided to do no publicity other than such as the National devised and to do that with all might and main.

Here is a natural law that is sometimes overlooked—the larger body gets its strength from the locals and these locals get their strength from the main organization. There is power in solidarity and in numbers.

PacificInternational Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

IDA M. REED, Secretary, 703 Market Street, San Francisco, California

The Bulletin Committee

Assisting Editor Laurence B. Morton in the arduous labors of shaping the Bulletin and kindred service projects are the following Northwestern committeemen: Fred Mayer, 181 Ella street, Portland, Oregon; A. T. Bridgman, 413 Granville Street, Vancouver, B. C., Canada; Ernie Peterson, 214-220 Puget Sound Bank building, Tacoma, Washington.

The Bulletin is just a baby but seems to be a very healthy infant. Considering that it has just about had time to introduce itself and nestle in the arms of the big membership, the third issue shows stupendous growth. Not a little enterprise was shown, also, in the posters and enclosure folder offered the members at cost. This is all just the beginning. Tangible values and profitable service seem the policy of the present administration of the P. I. P. A.

It is now up to each of you to send in helpful contributions. Unload some of your secrets, propagate some of your hidden discoveries for the good of the brethren and they will let you know what they have evolved. And by all means get that leather binder to keep your Bulletins in perfect condition. You'll refer back to them many times in years to come.

So get your binder, keep your issues together and read and refer back to them.

The Towles School in California

A number of inquiries have come to the Secretary as to when, where, and how long the Towles School for Photographers will be on this Coast. Here are the facts: It will be for one week in Los Angeles, immediately following the convention. Take time by the forelock and make your enrollment now.

Mother's Day Posters

Did you order any of those folders and posters? Did you use them? Were the results what you hoped they should be? Many did all of these things and we get enthusiastic letters telling of their success and commending the tangible service the association is giving in such activities and in the Bulletin. This is just the beginning—a feeling of the way, a foretaste of more and better things to come. The dish is being served to you on a silver platter; sit down to the table with your fellows and partake thereof. Get in on these things.

Two millions of dollars to be spent in selling photography and a chance to hook the campaign to your own coast, to your own state, to your own city, to your own business by taking part in your own P. I. P. A. functions.

CONVENTION
Los Angeles in September
14 — 15 — 16.

Ye Editor Retaileth Newes of Ye Profession and in Quaint Italics Titillateth Ye Sphynx with Hys Quill

Good Girl, Martha

This is how Martha A. Beebe creates goodwill and sends good wishes to her friends and customers and to those whom she would have become her friends and customers. It is a good way, delightfully carried out and we have no doubt of its success. Photographers too often overlook the psychological importance of advertising photography with photographs. Study the appeal of this bit of business getting.

Some men whose word is worth as much as their bond make me insist on cash instead of either.

The Piggotts

Father and son, partners in business, and still on good terms with each other and the world at large. A slow-going, far-seeing, sure-acting pair who let machinery do the hard work and devote themselves to the thinking part of the business. They turn out a million prints by automatic contrivances while you wait—contrivances that take a roll of paper at one end and turn out the separate units, cut to size, squeegeed and ready for delivery at the other. As an evidence of what we mean by thinking, let us repeat a rumor that the younger Piggott recently cashed in handsomely on a mere idea. A mere idea when it can be cashed in is not so mere, you may say.

Photographers of Northern California

The Hotel Bellevue and a good dinner, as usual. An unusually large attendance brought by the unusual program, and an unusually, or shall we say exceptionally good program? Paul De Gaston criticized the work of members, from lantern slides made by R. J. Waters. As might be expected, the man of accepted eminence in his branch of photographic art approached the subject with the greatest modesty and sympathetic understanding. Mr. De Gaston was neither hypocritical nor inclined to split hairs. His judgment was constructive and had the added grace of brevity. We had hoped the artist would tell us more as to how he should have approached each subject shown. We were tempted to ask this as an explicit question but the speaker seemed so actuated by delicacy and evinced such tact that those present were equally reluctant to spoil his good intentions.

Mr. Roby Robertson of the First National Bank of Oakland was heralded as a Scotchman, a humorist and a philosopher. He qualified on every count and the best applause he received was the irresistible impulse and the unrestrained indulgence in laughter that greeted his sallies. There is something humorous in a Scotchman of Oakland. We have known them from the Hieland and the Lowland, but a transbay—well, Roby came among friends and left with an even deeper friendship accorded him.

The law will never have to be evoked to govern the photo finishers from an infringement on the Anti-Trust law dealing with an agreement as to prices.

Robert G. Bullock

About a year ago a bright young fellow, with his wife and baby, and a soulful of courage came west to find a place for them and himself. Within a day or two after landing in Los Angeles he connected with the Paralta Studios and was put in charge of the Glendale branch. Desiring to come north to San Francisco, he was put in control of that establishment and his immediate success here has added another leaf to the laurel wreath California is always ready to award the really competent and aggressive.

More Good News from Portland, Oregon

Edris Morrison is the Secretary-Treasurer of the Portrait Photographers' Association of Portland, and this is her report of a special business meeting held a while back. Read it and ponder. There is much transpiring that will warrant your pondering these days. Ponder without ponderosity. Lightly let your mind dwell and carefully make your deductions.

"There were 35 members present, representing the commercial, portrait, and Master Finishers. Some of the familiar faces seen were those of William M. Ball, portrait, of Corvallis, and state chairman; A. M. Prentiss, commercial and state chairman of his division; Ora Markham, Fred Mayer, third vice-president of the P. I. P. A. Lance of Tillamook; Gensler, Aune, D. Perry Evans, Charles Butterworth, and Coffey of Salem.

"The entire matter of the National Advertising Campaign was laid before the meeting and discussed on the floor. A motion was made and carried that the three presidents representing, respectively, the portrait, commercial and finishers, local and Willamette Valley groups be constituted a committee to concur with their signature a statement of their status as related to the campaign.

"There seems to be no doubt that after the disentanglement of some conflicting features that have arisen the entire P. I. P. A. will support the National movement to the utmost."

Some pictorialists object to artists judging their pictures because those artists will not come to study under them.

Hazen-Jones Studio

We received a delightfully executed folder announcing the establishment of a new studio for portraiture in Portland, Oregon. Frank I. Jones and Todd Hazen should succeed, for this announcement does not limit the service offered to portraits but suggests everything in the photographic line. A striking inducement is worthy of mention: "Adjacent to the studio we will provide a two-hour auto-parking accommodation." Verily these photographers are becoming big business men.

PHOTOGRAPHS *Tell the Story*

Walter Scott

He's a Commercial Photographer. Now hold on a minute. He has redeeming qualities. He tells some funny stories, some of which may be repeated in any company. He is an institution in these far western parts and must be brought into the story when the history of the famous Olympic Club is told. He was an athlete once (we almost wrote Athalete, trying to be journalistic) and if he weren't an old guy now we should not dare talk this way about him.

You cannot keep the other fellow from growing if he is of the growing kind; but you can apply all the energy that goes into trying to stop him to the better purpose of making yourself grow.

PHOTOGRAPHS *Live Forever*

Good for C. E. Graves

Mose Grady sends this as an item in a list of glad tidings from the great and solid Northwest: "Mr. C. E. Graves of Pullman, Washington, was the first man in his state to get his name on the honor roll by signing his quota of the National Advertising Campaign." Here is an example of loyalty to craft and of perception of self-interest. Every dollar contributed to a concerted move for the betterment of photography and its trade is hooked to two millions of dollars, all working for the same purpose and to the same end. Can any one in the Association do, with a hundred thousand dollars, as much good for himself as two million dollars can do for the entire industry? And can any man better himself, selfishly self-centered, as much as he can by sharing in a general betterment? Let each reader answer himself after a fair amount of cogitation.

Many a man complains that his shoe is too tight when as a matter of fact his feet are too large. And vice-versa, if you get what I mean.

PHOTOGRAPHS *Live Forever*

East Bay Commercial Photographers

A meeting at the Jack O'Lantern Inn. President Williams in the chair and somewhat overhanging its edges. He's not reducing and if he doesn't look out he shall be out of the fashion. That boyish figure is enrigeur, you know. Izzy Bird had his books along and was saved by the motion to consider the minutes as written and approved. Our new brother Schmitz of the Eastman Kodak Stores, Inc., was initiated with the usual rites and is now an E.B.C.P. The speaker of the evening was our well known friend Thomson of the Credit Bureau who showed us how they keep tab on our record. What happened in the business session shall be told later and will prove history. Suffice it to say the photographic industry has here and now made a plan to maintain its own collections and establish a system of listing its risks. The organization will soon be enrolled as a member of the Credit Association. Then look out. Most of the members remembered their promise and brought no prints. Those who did bring them didn't get a chance to show them. We brought twenty-seven and feel sore. Otherwise the dinner went off all right. Ryker is still looking for the soup and Bill Blewit has sworn off on soup as a beverage.

PHOTOGRAPHS *Live Forever*

PHOTOGRAPHIC DIGEST

Edited by H. D'ARCY POWER, M. D.

POLYCHROME PRINTS BY DYE TONING

(Continued)

This is sufficient to put such pictures out of court with artists. A dye toned image is one in which the silver is changed to a compound capable of acting as a mordant to a dye, the silver being wholly or partly so converted, and the dye forming a surface layer thereon; that is to say a toning in which the silver deposit takes part in making the image. This may or may not degrade the color according to the relations established, and in the case of prints it may give very desirable results, but in the case of lantern slides and transparencies the presence of opaque silver salts weakens and often changes the colors. Such were most of the lantern slides made by the writer's modification of the Traube process published in Camera Craft December 1911. There are sometimes advantages in this as I shall show in a paper that is in preparation, but broadly its results bear no comparison with a solid deposit of pure dye in celluloid or gelatine, such as constitutes the image in the third method, which I have called pure-dye printing. In this case the original deposit of silver constituting the image of negative, lantern slide, or print is replaced by a **transparent** compound of silver and copper, or copper alone which can absorb an equivalent amount of dye to that forming the original silver image. There is no other colored substance to degrade the color, or, when on glass, obstruct the light. The advantages are enormous. Negatives so transformed have no grain, so can stand great enlargement without the image breaking down. Prints on paper can be readily made in all the colors which we have admired in the results of the Carbon process, which they very closely resemble. In this field there is great possibilities for the professional photographer, for the manipulations are much easier than those of carbon printing and the cost less. For the amateur the process as described by Lumieres and Seyswitz, Camera Craft, British Journal of Photography, March 5, 1926, should be a God-send in the in-door season. No difficult technique to acquire, and a process that can be complete in a couple of hours. The only difficulty that can arise is in the choice and behavior of dyes. Dyes are tricky things, as I learned when working on this subject fifteen years ago. So long as you are working with single dyes in a straight forward manner there is no difficulty, but when mixtures are employed, which any worker with anything of the artist in him will certainly want to do, unlooked for troubles arise. Some of these were pointed out by Mr. A. E. Bawntree in the British Journal of Photography of last July 31st in a most useful paper from which I append the following quotations:

The first principle to be grasped, and it is surprising how completely it is overlooked even by some large users of dyes, is that these materials are not simple inert colors. If one mixes such inorganic substances together as Prussian blue and chrome yellow the resulting color can be accurately foretold; the chrome yellow absorbs all the blue light which the Prussian blue transmits, while the Prussian blue absorbs all the red and yellow which the chrome is able to reflect. The net result is that the mixture appears green, since the Prussian blue can transmit light of this color while the chrome yellow is capable of reflecting it. With dyes this certain fore knowledge is by no means possible. On one occasion a firm of check printers whose inks were simply strong solutions of aniline dyes in glycerine, got the writer to investigate the uncertainties which resulted from mixing various hued inks to-

gether. The effects were often very pronounced. In one case, for example, a red ink, mixed with a yellow one, did not yield the expected orange, but a dull green. It was found that, in about half the possible combinations of two inks the effect was different from the anticipated hue. The fact is that these dyes are not the simple inert colors which is so often supposed but are more or less powerful chemical reagents, capable of acting upon other materials and upon one another. In some instances the effect is due to the dye itself and in others to the reagents employed in its manufacture, which it is not economical on a commercial scale to eliminate. A typical case is that of malachite green, which is so strongly acid that it will in a short time completely strip the tin surface from a canister in which a solution of the dye is placed.

This article is purely empirical; with the organic chemist's distinctions of acid and basic dyes it is not concerned; the effects are judged simply as they appear to the ordinary practical photographer, but it may be mentioned that some dyes have acid powers and others basic properties. They can not be classified by the effects which test reagents have upon them; for example, Rose Bengal would be judged to be basic since it is unaffected by caustic soda but is bleached by sulphuric acid, but malachite green, in spite of its powerful acid reaction cannot be judged an acid dye by these tests for, though it is precipitated by caustic soda, it is decolorized by sulphuric acid. For the present purpose therefore the unscientific rule of thumb method must be adopted of making tests and recording the effects for future use.

At first sight it would seem that the dyes which are of most use to the photographer are such as have the power of attaching and fixing themselves in gelatine, fish-glue or other colloids. There does not seem to be any certain rule for pre-determining the effect by tests with caustic alkali or sulphuric acid. Thus, sulphuric acid changes Rose Bengal, methyl violet and malachite green; yet the first two only attach themselves to a colloid film; on the other hand, sulphuric acid has no appreciable effect upon water blue, naphthol green and auramine, yet again the first two only fix themselves to a colloid but not the last. While such dyes as have the power of staining a film direct seem to be the more useful, this is not in reality the case. Many dyes have the power of precipitating one another and in the majority of cases the result is what their respective hues would have led one to anticipate. Thus Rose Bengal yields an insoluble violet-blue precipitate with malachite green and a scarlet one with auramine; if therefore a film be dyed with Rose Bengal, and then be immersed in malachite green, the latter will fix itself to the former, though it is incapable of holding to the material of the film itself. Similarly Rose Bengal will hold auramine in a colloidal film, yielding a rich scarlet color. A very useful combination is that of naphthol green and malachite green. The hue imparted by the former is very pale indeed, but it is incapable of precipitating so much of the latter into a film as to give a very deep blue-green effect.

It is a curious fact that a dye will in some cases remove another from a film where no amount of washing would do so. Thus, the deep blue-green film above referred to will persist even after hours of washing in running water, but the whole of the green can be brought out in a minute or two with a solution of auramine. Auramine will similarly remove most of the Rose Bengal from a deeply dyed crimson film. With these words of guidance, it must be left for the individual worker to find by experiment just the effect which he desires, and the study will be found very fascinating.

Dyes do not attach themselves to surfaces only by means of chemical affinity; thus methyl violet will stain clean glass or porcelain to an intense shade with such tenacity that days of soaking will not appreciably lighten the color. This effect is known as adsorption and bears a close relation to the solvent in which the dye is held. Though methyl violet is at least as soluble in water as it is in methylated spirits, it will be found that the dye which is unaffected by the former is readily dissolved away by the latter. If the spirit is slightly acidified, the action is all the more rapid. The effects of adsorption

and solution are sometimes very curious. On one occasion the writer left a batch of gaslight prints in soak in a dish which had been used for methyl violet but which had since been repeatedly employed for holding water which failed to dislodge the dye; the prints, however, absorbed so much of it that both the gelatine films and the paper backs were stained to a very deep purple, rendering the images almost invisible. Prolonged washing in water failed to remove any appreciable trace of the color and the prints were accordingly immersed in methylated spirits, containing about 1 per cent of nitric acid. It so happened that a thick layer of celluloid varnish had been allowed to dry on some previous occasion in the dish used. In half an hour the prints were completely bleached but it was noticed that the spirit was not colored. On pouring it away, the celluloid film became detached from the dish and it was found to have absorbed or adsorbed the whole of the dye from the prints. This experiment opens up interesting possibilities in the way of freaks of photographic staining, particularly in film work.

Lastly Mr. Bawntree refers to the fact that some dyes do not keep well in aqueous solution, and lastly as to their general permanency in daylight. For many dyes this is a matter for further experiment, but I have lantern slides in pure dye made fifteen years ago that have been largely in daylight that have undergone no change, and it is reasonable to believe that those that have been found fast colors in fabrics will not be less so when employed in this manner. The danger will lie in mixtures. I hope later to help in solving some of these problems.

THE AMATEUR AND HIS TROUBLES

Conducted by SIGISMUND BLUMANN

DOWN MORMON LAKE

WHAT AN AMATEUR CAN DO

This picture won the first prize in a state contest and we leave the reader to gather from Mr. Carpenter's letter to Miss Reed what may be achieved in the same way and along the same lines in his or her respective states. The experience with a Cine Kodak will also serve to encourage the hesitators who fear their ability to encompass the making of movies without undue pains.

Prescott, Arizona,
January 21, 1927.

Miss Ida M. Reed, Gen. Mgr.,
Camera Craft,
San Francisco, California.

Dear Miss Reed:

Sometime ago I wrote you promising you a copy of the print that won first prize in the "See Arizona" photo contest, and after some delay, I am glad to enclose it herewith and trust that you like it.

I also want to thank you for the February fifth prize certificate and the six months additional subscription to "Camera Craft" that it carries. I was especially pleased to receive it inasmuch as I made a new year's resolution to send in at least one print each month this year.

About two weeks ago I had my first experience taking pictures with a Cine Kodak (cranking model) and have just received my 100 foot film from the finishing laboratory the other day. I am happy to state that I didn't lose six inches of film in the whole roll, and made some fairly good titles too. It consisted of the antics of my 7-months-old daughter, and I certainly wouldn't take a dollar a foot for that film now.

Please excuse all this "chatter," for I know you must have more to do than read it, but then you know how a camera nut is.

Sincerely,

Malcolm Carpenter.

Photographing Half Tones

The amateur may sometime desire to make a negative copied from a halftone print and be worried by the screen or stipple. If he will resort to either of the following methods he may get such a negative as will give him prints resembling ordinary photographs.

Put a very light tones and optically perfect blue or violet glass about an inch from the halftone print and focus so that the negative will show an image of half or less than half the size of the original. Print from this negative by putting a sheet of clear celluloid between the negative and the paper, or in enlarging put a ground glass in front of the paper with the matte side toward the paper.

Another method used by professionals and calling for much care and judgment is to open the lens just enough to give a moderate exposure, expose amply and very gently tap the camera so as to set up an exceedingly slight vibration. By this means the screen is entirely destroyed.

Professional Papers

Several manufacturers of photographic papers have a line they call Professional Grade. This differs in several characteristics from the grades recommended to the amateur though the differences are mostly due to the same cause. The professional is presumed to make better, pluckier, more correctly graduated negatives. He should get such negatives as have the tonal values which he wants in the prints. Also he strives to get modulated pictures as against the preference of the amateur for snappy, contrasty prints.

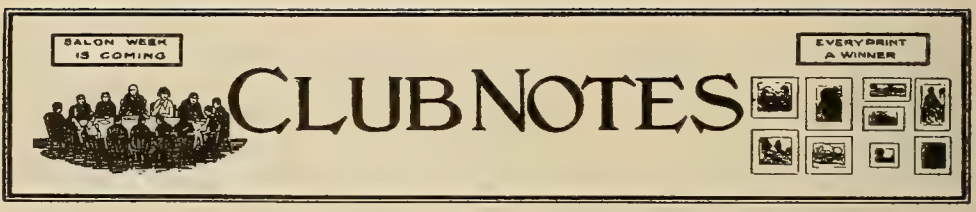
The professional papers, sometimes also called portraits, are softer, by which is meant a longer range of tints from the unaffected white to the deeper printed blacks. Such papers are faster and call for shorter exposure and more careful manipulation. The faster the paper and the softer, the greater the chance of spoiling in the exposure. An adept printer can get a contact print on fast bromide paper without over-printing or fog, but the amateur does well to stay by the regular brands made for him.

Celluloid Cement

Uncoated celluloid or old films from which every vestige of gelatine has been removed should be cut into thin strips, which on being put into a wide necked bottle kept tightly corked after being filled with Amyl Acetate will be found to contain a syrupy liquid after a day or two. This may be used in its thick consistency or thinned with the Amyld Acetate or Wood Alcohol. It is just celluloid in solution and when used to cement celluloid to celluloid makes a solid joint. It will stick celluloid to glass or other firm material equally well.

Labelling Bottles

Dip a piece of clear celluloid into hot water and hold it closely to the place on the bottle you would label till cool. It will retain the curvature. Paste a paper properly inscribed in waterproof India ink on the bottle and leave it there till bone dry. Filling the bottle with water just hot enough not to crack the glass will help this and future operations. Now paint the concave side of the celluloid with any good celluloid cement and put it in absolute contact with the label. Put a stout piece of paper over it and tie it with tape until thoroughly set.



Forthcoming Exhibitions for 1927

May 1st to 14th, 1927. All Japan Association of Photographic Societies. Address International Photographic Salon, Tokyo Asahi Shimbun, Tokyo, Japan; closing date April 15th. Entry blanks at any Japanese Club in America.

May 1st to 31, 1927. Rochester Salon of Photographic Art, under the auspices of the Memorial Art Gallery and the Kodak Park Camera Club. Limited to residents of Rochester and environs. Closing date April 16th.

May 5th to 20th. Seattle Camera Club, 422½ Main Street, Seattle, Washington. Closing date April 10th.

May 16th to 21st. Croydon Camera Club. Hon. Ex. Secretary, Abbey Lodge, Wellesley Court Road, Croyden, Surrey, England. Closing date April 30th.

June 1st to 15th, 1927. British Spas Photographic Competition. Pump Room, Bath, England. Closing date May 14th.

September 12th to October 8th. Royal Photographic Society of Great Britain. 35 Russell Square, London, W.C.1, England. Closing date August 12th.

Chicago Camera Club

Greetings, fellow members. We are not willing to accept the possibility of our pictorialists having fallen down in their work just because their Salon showing has not been up to the usual mark. Of course we should not blame the jury. Passing the buck is a poor way to escape blame and gets nothing. I do feel however that men living in large cities cannot always give that amount of time which is required for the making of masterpieces and that a busy season when the wherewithal must be earned which buys plates and paper, it happens that photography suffers. We have all of us dipped into the pile of holdovers and what-we-have-on-hand to eke out a package for an exhibition and even as I write shame covers me for having sent a half dozen prints to go into a circulating album which came to me this morning. The prints were just the sort of which I speak, taken at random from a drawer. They are in such good company as accents their deficiencies. They were mediocre in any light but by contrast with the fine things in the same collection they are rotten. Let us get the lesson, fellows. Sometimes we should thank judges at exhibitions for refusing to hang what we send. They are saving us from ourselves and guarding our reputation from our own weakness.

Doctor Pardoe and the Fort Dearborn Club

At the suggestion of Doctor Max Thorek the Fort Dearborn Club passed a law to maintain a permanent collection of pictorial prints and we were pleased to learn that the first picture chosen was the familiar and justly popular "Waiting for the Train" by Doctor J. B. Pardoe.

Cleveland Photographers Meet

The Professional Photographers of Greater Cleveland met on March 8th at the studio of William J. Guest and enjoyed an exceptionally interesting demonstration of lighting as well as a following talk on the advisability of showing 11x14 proofs rather than small sizes, both by Clifford Norton, president of the Cleveland Photograph Week Society. Mr. Norton also spoke on the work being done by that organization and invited members of the Greater Cleveland society who were not already in both organizations to climb on the band wagon and join in the good work that is being done. The resignation of Mr. Guest as secretary—on the plea of his having too much work to handle the job properly, was regretfully accepted, whereupon Charles Abel offered to resign as first vice-president and take up the duties of secretary. This offer being accepted, J. E. Giffin, Lakewood, Ohio, was elected as first vice-president. Mr. A. W.

Eberhardt, of the national campaign fund committee, spoke briefly to the members, practically all of whom had already signed up for their quotas in the big advertising campaign. The revised Constitution was read for approval by the new secretary, and ordered printed. Other societies which would like copies may get them by writing to the secretary, Charles Abel, care of ABEL'S.

California Camera Club Outings

Just a few lines under this heading to remind you all that the Yosemite trip is scheduled for June 12th to 19th inclusive, and the Yellowstone Tour for July 2nd to 13th. The cost is an item to recommend the both outings but it remains for the company in which you go to make such vacations profitable. In a gathering of photographers making pictures and seeking pictorial beauty you are inspired and impelled to do likewise. The trips take only a few days but the negatives pay dividends throughout the year.

Elysian Camera Club

On April 21st this club celebrated its twenty-first anniversary. Neither the vicissitudes of time or condition the organization thrives, flourishing like the traditional bay tree. M. A. Petersen, the Corresponding Secretary invites all persons who are interested in photography, and who live in or near Hudson County, New Jersey to send in their names and addresses so that he may mail them announcements of print exhibitions, lantern slide shows and such other public events as the club may feature.

Death of William T. Knox

The oldtime pictorialists will recall William T. Knox as one of them: a man active in photography between 1900 and 1915. He was Secretary of the American Federation of Photographic Societies which sponsored the first open and independent Salon, a member of the Salon Club, Metropolitan Camera Club, and the department of photography of the Brooklyn Institute. Personally he was a lovable man and his influence will outlive him by many a year. The direct cause of his death was a paralytic stroke from which he never recovered.

Apologies to Mr. Zerbe et al.

In our last issue we stated that Mr. Zerbe had been presented with an up-to-date printing table as a gift of love from the members of the Brooklyn Institute. It transpires that the present was from his class in the Institute and was a Drem Bromoil Transfer Press. The spirit of the givers and the joy of the recipient remain unchanged, but it is only fair that the details be accurately reported.

Newark Camera Club

At the thirty-ninth annual meeting of the Newark Camera Club, held on Monday evening, April 11, at the club house, 27 Franklin Street, the following officers were elected for the ensuing twelve months: President, Harold C. Amos; Vice-President, Edward Browaski; Secretary, William L. Woodburn; and Treasurer, Julius F. Graether.

The following Trustees were also elected: For three-year term: Percy R. Smith, John Thomson and Bertram L. Schnecker. To fill unexpired term: John V. H. Van Reyper. Alternates: Thomas W. Nichols and John Flanders.

A collation and entertainment followed the election.

In Memoriam

Newton Berryman Parnell was well known to amateur photographers as a good fellow and an ardent lover of the art. Those who knew him best miss him most. He departed this life in the city of San Francisco on April 14th. An empty place remains at the gatherings of the California Camera Club, and when the clock strikes twelve the Elks will have one more departed brother to mourn.

Listen Fellows

Shall be in Chicago about July 21st or 22nd, one or both days, in New York City the week of the 25th of the same month and if you can stand the heat of your towns and the strain of meeting me, let me know when and where I can find you. Here is your chance to tell me face to face whatever is on your mind. Will take on all comers and stipulate only 16 ounce gloves or what have you.

Seriously, it is my earnest hope to meet as many of my friends, editors and readers as will permit. I'm coming a long way and shall stay only a short time. Take the opportunity while you may. Those who appreciate me may have the privilege of shaking me by the hand.

To You, and You.

Letters are coming in from men in the profession, other than Photo Finishers, praising the article on What Happens to Your Films, etc. These correspondents say that though they are photographers they never knew, or knowing realized how specialized a business Photo Finishing is. And from Fred Mayer a most heart-warming communication assuring us we are doing well by the craft. To all of them our assurance that Camera Craft is, as always, seeking to disseminate information that shall benefit its readers by education and by honest propaganda.

Burleigh Brooks Again

We simply cannot keep him out of these columns and still boast of keeping up to date. This man Brooks is always breaking out in a new place, annexing a new product or giving new life to an already known thing. Now he has taken the Ramstein Graduated Sky Filter under his wing and is nursing it to that success it deserves. With Schneider lenses, Kawee, Benzin, and Heidescope cameras, Triax and Hearform tripods, and such other items of standard merchandise, to conjure with, Burleigh Brooks is entrenched in the market and is going to get his share of the trade.

A Gevaert Novelty

The quality of Gevaert papers, plates, and films have been proven and accepted by the public as of the highest but that this Belgian firm has put upon the market something entirely new in photography is not so well known.

Developers and toners are obtainable in dry constituents, in ready compounded powders, in tablets, and in concentrated solution. Gevaert now offers them in paste form, packed in collapsible tubes like tooth-paste. The measurement is determined by the number of inches squeezed out.

In our own use we found solution so rapid and method so convenient that we were not surprised to find, also that the compound was surpassingly good. The developer put at our disposal was a Metol-Hydroquinon and it gave excellent tones on paper and fine values on negatives. The toner was just the well-known Sulphide redeveloper, but both bleacher and toner worked faster and gave better browns than we have been able to get with our home compounded solutions.

Haanstad of Denver

There must be some Irish in us. We so dearly love a scrap and so dearly love a scrapper. Haanstad wrote us a fighting letter about something he didn't like and we shot it back to him. Man to man. and now we are better friends. That pleases me mightily for he is a fellow who has things to show his craft. For example his booklet "What to Kodak in Denver and the Mountain Parks," is a bit of enterprise that not only cashes in for him but teaches a lesson to Photo Finishers in other places. It is a well written, prettily illustrated guide book for the visiting camerist and we are saving our copy for our next trip to the Mile High City.

Haanstad threatened to quit reading Camera Craft and we wouldn't let him. He has got to read us because he is the sort we are writing for and we cannot afford to lose his kind of reader.

Housh Albums

The pleasure of making pictures is perpetuated and indefinitely repeated by the preservation of the prints, and the pleasure of showing and seeing photographs is in proportion to the careful way in which they are kept and shown. The Album is an institution and Housh albums have always been to the forefront in quality and beauty. The new Harburne is especially fine, and has no strings on the outside and no open back.

Frederick-Burkett Foto Service

It is a nice way to announce one's going into business, this sending of a beautiful picture with a useful calendar attached. Mr. C. W. L. Burkett was active in Chicago for many years and for the past two and a half years was head of a prominent commercial photo concern in Sacramento which has now been consolidated with the business of H. W. Frederick. This enables the larger business to extend its activities and to offer even better service to its customers.

An Apology and a Correction to Pako

In the March issue opposite reading matter that pertained to the new Pako Print Flattener there appeared a picture of the Pakodoper. The firm took the matter good-naturedly but we desire to right the error with this correction. Pako products by any name would sell the same. Their value puts them above any small mistakes.

Closing of the Southern School

It is with the deepest regret and we know the emotion will be shared by a host of readers that we learn Daddy Lively has decided to close the Southern School of Photography and at the insistence of his family will retire to a well earned rest. Twenty-four years of active operation, of valuable service to the craft, and of wholehearted effort toward the betterment of the profession have entitled the well loved Daddy Lively to his retirement. However, if we know him rightly, he is not going to shelve himself. He is made of the stuff of which workers are constituted and we shall meet him at the conventions and find him whenever and wherever photography calls.

A New Murphy Catalog

When George Murphy, Inc. of 57 East 9th Street, New York City, gets out a new catalog it is an event in the trade. This one is Mail Order Catalog Number 127 and is quite an extraordinary thing in its completeness and the multiplicity of novelties it describes. Being alphabetically arranged the prospective buyer will find it a ready reference book. For the 212 pages and 400 illustrations a nominal charge of 25 cents is made. Send for your copy while the supply lasts.

A Mallinckrodt Sample Offer

Pursuing their success in furnishing photographers with a set assortment and fixed quantity trial order, this old and established firm now offer to supply any quantity and choice of assortment in a group sample order. On receipt of your inquiry particulars will be sent.

Make Your Own Photo Mirrors

In the past five or six months we have received at least half a dozen inquiries from men in the craft for information as to machines for making celluloid photo mirrors and buttons. The S. Pudlin Photo Novelty Corporation of 259 Bowery, New York City, are now prepared to deliver a machine that they claim and guarantee to do perfect work at an initial cost of only $75, and the complete parts for making the pocket mirrors with any photograph you may want to put on the back for $18 a thousand. Write to them at the above address and be sure to specify department M5 to get full advantage of the offer made.

Wollensak Accessories for Cinema

A Filter for the Cine-Kodak Model B as well as for all lenses used with the Bell and Howell line. A Vignetter made in two models, one for the Filmo, and another for the Cine-Kodak. Telephoto lenses for which they claim the ultimate in anastigmatism. Filters of all kinds, and microscopes. A goodly array of new goods at the top of their class. From experience with Wollensak products we are ready to say the name is a guarantee of quality.

New York Institute of Photography

We advise any interested reader to write to this college for their new catalog and entry blank. Situated at 10 West Thirty-third Street, New York City, in the heart of the business section and within a few minutes walk of depots and shops, it offers its students convenience and accessibility as well as a course of outstanding merit.

New Goerz Products

The C. P. Goerz American Optical Company announce two new lenses for 1927. The Cinegor working at F:2 and 2.5 and the Telestar, a telephoto lens of the remarkable aperture of F:4.5. Their line of Compensating Filters and the Vignetter are already too well known to need mention here.

The Leoty Light

From the makers and our contemporaries we learn that a perfect flood of commendatory letters is flowing in from photographers all over the country who are using the Leoty portable arcs and powerful studio portables. Leoty lamps are sent on 30 days' free trial and cost nothing if satisfaction is not absolute and complete. What more could a manufacturer offer, and what greater confidence could he show in his product?

PHOTOGRAPHS *Tell the Story*

Photographic Chemicals and Chemistry

Another of the Putnam and Sons, Limited series of Photographic books which compels respect for its format and contents. It is not just one more hackneyed assemblage of facts and data but seeks to give the reader a fundamental knowledge of processes and materials he commonly uses. Price $1.50.

The American Annual

We met an enthusiastic amateur the other day who confessed he had not gotten the last American Annual. Perhaps there may be a professional somewhere equally lacking in perspicacity. Be not like these. You cannot afford to be without the yearly book that tells you what has taken place all over the world in the art and craft to which you are attached. Its formulary is especially valuable and we refer to it frequently. The illustrations are of course worthy of the publisher who is himself an enthusiast. American Photographic Publishing Company, 428 Newbury Street, Boston 17, Massachusetts.

David Ratgeber

Which means in English David's Adviser. It is a compendium of every question a photographer could possibly ask with a fully satisfactory answer. The form is rather unique, almost a catechism of photography and will especially appeal to amateurs, though many a professional who can read German will find it a valuable book to have handy. Wilhelm Knapp, Halle (Saale), Germany.

Projektion and Projektionsvortrag

In German and with all the completeness and authoritativeness of that nation in every particular. The subject is covered completely and minutely and it leaves nothing to be asked. At this time when the Cinema is becoming an everyday and everybody hobby this book is peculiarly timely. Union Deutsche Verlagsgesellschaft, Zweignieder lassung, Berlin SW 19, Germany.

Lichtbildkunde

Fr. Willy Frerk is the Editor of one of Germany's finest and most progressive photographic publications and from correspondence we have learned to esteem his ideals and value his knowledge. Any book to which he permits his name to be attached is certain to be worthy and this volume will especially bring credit to his standing and ability. The slight adverse criticism it has gotten will be taken as a sign of its importance for it is likely to be on the most important things that authorities differ. We have gotten invaluable information from it and heartily recommend it to our German readers. Guido Hackebeil, Berlin SW 68, Lindenstrasse 26, Germany.

The British Annual

Even at this late date we are impelled to urge any photgrapher who has not already provided himself with this indispensable book to do so if he can obtain a copy. We ourselves feel we could not get along without the B. A. on our desk. If your dealer cannot supply you it may be gotten from the American Photographic Publishing Company, Boston, Massachusetts.

Photography Principles and Practice

With a completeness and accuracy quite Teutonic, C. B. Neblette has gathered all that could be found on the headings and subheadings of this work and arranging his data with care has subconsciously or intentionally added something of a personal nature that is all to the good.

There are chapters in this book that have not been touched hitherto in our language—emulsions and coating of bromide papers have been sketchilly dealt with but Neblette goes into the thing with thoroughness. Amateurs will find what they want and more, professionals what they need, and such as are interested in the history and science of photography shall not turn away disappointed.

For the above merits, for the tremendous research into bibliographical lore and for the privilege of having it all in the language we can read and understand, our highest respect and deepest gratitude to Mr. Neblette. He is a member of the faculty of the Texas A. and M. College and that institution is to be congratulated.

Published by D. Van Nostrand Company, 8 Warren Street, New York, or through Camera Craft. Unusually strong and attractive binding in black pebbled silk cloth, 644 pages, $6.50.

THE CINEMASCOPE

The anaglyph is now at the disposal of every man, woman and child at a cost of one dollar. Not only the little device that reduces the magic of light and optics to an everyday plaything but a book that enables one to use the thing with pleasure. The Cinema Book is a neatly bound volume of pictures printed in two colors, red and blue, superimposed and as one looks at the images through the eye-pieces the figures move in the most amusing way. No child owning one of the books but will demand others. The delight is lasting, the interest grows with use. Here is an absolute novelty offering the oldsters something to give the young. Frankly, I will confess I spent an hour on the darn thing and laid it down reluctantly to attend to business. And I'm a bit past fifty. The Brown Novelty Company, 5a Gleneldon Road, Streatham, London, S. W. 16, England. Post Script: Even the advertising pages of the book live and move.

Life of Shakespeare

The immortal William is so well known in certain circles as to be recognized as the author of Hamlet and some other plays. Even the plays themselves are occasionally seen on the boards. But the facts of Shakespeare's life have been quite lost in the mass of new authors and motion picture kings and queens.

Comes one who is fresh in our mind as the editor of the edition of the plans which we studied at High School, none other than William J. Rolfe, Litt. D., and writes a life of the bard. God grant he may attune the minds of this generation to the wonderful singing that has brought the reverberations of the Midsummer Nights Dream and the Merchant of Venice down the ages.

It is a good book—that goes without saying, an interesting book, and what is more to the purpose, an authoritative book. Doctor Rolfe has gathered the known facts and without swaying individual opinion has let them go for their worth. Facts and theories have been left to pass or perish on their own appeal. We speak of facts as things subject to acceptance or rejection and without being cynical are moved to take this position since the facts of one generation are so often proven the myths of succeeding generations.

The book's the thing. Buy it. Read it. Absorb it. Shakespeare is today as vital as when Booth trod the boards. To the literary this is a funny bit of advice. We are not all literary but we should all become familiar with the high lights of literature. The reading matter of a nation is after all the basis of its culture.

Cloth bound, 551 pages; L. C. Page and Company, Boston.

Impressions of Old New Orleans

Arnold Genthe is a shining light in photography. New Orleans is a city of romance. Conceive of a book of pictures by the one gathered from the most interesting spots in the old city that is fast becoming modernized and you will get an idea of what "Impressions of Old New Orleans" offers. The Foreword by Grace King is both fitting and worthwhile. George H. Doran, New York. Bound in Green Boards, $5.00

Condensed Course in Motion Picture Photography

To review a book of this sort with Carl Louis Gregory's name on the titlepage would be the height of redundacy. The author was chief instructor in Cinematography Signal Corps School of Photography at Columbia University, and is a Fellow of the Royal Photographic Society of Great Britain. From which data the reader will go to the book and find himself in nowise disappointed. It is a respectable volume of nearly five hundred pages, of which over a hundred are full page illustrations. Falk Publishing Co., New York. Bound in red hollands. $6.00.

Arizona, The Wonderland

Another of the "See America First" series which we are always happy to get and happy in being able to praise. State by State and spot by spot the Page Company have covered and are covering these United States. We have in our lifetime travelled much in this country but with a fair observation have never dreamed that the land as a whole held as much charm, beauty, wonder, as each book has shown us is to be found in a single state of the union.

Arizona is a respectable volume of 478 pages, large format, beautifully bound with gilt embossing and a colored picture on the cover. The very fly-leaves are embellished with appropriate woodcut designs and the typography is perfect.

George Wharton James pleased us mightily in his "Utah" and other of this series and in "Arizona" he does not disappoint. The depth of research no less than the breadth of his literary familiarity are educating, and lest this prove formidable to the casual reader let us offer the assurance that no novel could be more entertaining than this book which tells of beautiful scenery and long gone races who have left evidences of a mysterious civilization and a more mysterious disappearance behind them.

The illustrations are very well done, some in natural colors, and all on full pages of super-coated stock. The price is $6.00.

Photo Fruend Jahrbuch

The German Photographic Annual offers something novel in its illustrations, which are as high grade as if it were an Art Journal, which it really is. The text comprises some of the latest discoveries of the great German authorities and to those who can read the language no excuse remains for not possessing himself of every issue as it appears. Verlag Guido Hackebill, Berlin S 14, Stallschreiberstrasse, 34-35, Germany.

Commercial Photography

Putnam and Sons, Limited, are issuing some mighty valuable books for photographers these days. This is called a practical handbook but its completeness emboldens us to say it has the scope of a cyclopedia of the subject. Beautifully bound and printed in clear type on fine paper and priced at only $2.00.

International Photographic Association

5534—James J. Barton, 1404 South 57th St., Cicero, Illinois. 2¼x3¼ Scenes; exchange for scenes. Class 1.

5535—R. C. Herrmann, P. O. Box 223, Muscatine, Iowa. M. P. Photographer; exchange news films, etc. Class 1.

5536—Earl Permerter, P. O. Box 82, Pellston, Michigan. 5x7 or 8x10 Landscape and Portrait; exchange for Landscape, Seascape or Portrait. Class 1.

5537—William Sasse, 744 Forest Home Ave., Milwaukee, Wisconsin. Stereoscopic 3½x7, 45x 107, 6x13 cm. Views; exchange for any subjects. Desires to exchange only stereoscopic photographs. Class 1.

5538—John M. Rhodes, 30 W. Santa Clara St., San Jose, California. 4x5, 5x7 all newspaper pictures; exchange for same. Class 1.

5539—Albert Smith, Manchester, Vermont. 5x7, 8x10 or post cards; river and mountain; exchange for river, lake and mountain. Class 1.

5540—Rae Galusha, North Creek, New York. From 2½x4¼ to 5x7. Views of Adirondack Mountains, storms, clouds, animals, etc. Desires to exchange for anything of interest. Class 1.

5541—J. B. Corrie, Eighth and Jefferson Sts., Corvallis, Oregon. Desires to exchange for only American Standard Stereoscopic views. Class 1.

5542—Thomas Miura, 3244 Hoolulu Ave., Territory of Hawaii. 2½x4½ general subjects; desires in exchange mostly views of distance, land and historical photographs. Class 1.

5543—Lawrence Beizer, 45 Memorial Tower, U. of P. Dormitory, Philadelphia, Pennsylvania. Class 3.

5544—William Brill, 515 West 187th St., New York City. Class 3.

5545—K. D. A. Chowdhuri, Muktagacha, Dt. Mymensinghi, Bengal, India. Class 3.

RENEWALS

4484—N. McD. Freeman, 7720 Emerald Ave., Chicago, Illinois. 5x7 and smaller. Contact and enlargements; views country and city. Class 1.

5482—J. N. Purcell, Patrick St., Foxton, New Zealand. Any size to 8x10. Natural scenery and general views; will exchange for anything. Class 1.

3852—J. W. Jeffers, Frankfort, Kentucky. Pictorial landscapes. General subjects size from postcard to 5x7 and enlargements. Class 1.

2885—George Macaulay, 167 Alden St., New Bedford, Massachusetts. 3¼x4¼ and enlargements; mariner and miscellaneous; also lantern slides of same. Desires to exchange for mountain and artistic country scenes; also lantern slides. Class 1.

4291—John R. Palmer, Valatie, New York. Class 2.

l. XXXIV No. 6 JUNE, 1927 Price 20 Cents

CAMERA CRAFT

Reg. U. S. Pat. Off.

PITTSBURGH SALON

A CRITICAL REVIEW

by

RALPH B. BONWIT

PICTORIAL PAPER NEGATIVES

A LONG DEMANDED ARTICLE

by

H. Y. SUMMONS

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CHARLES K. ARCHER

PITTSBURGH SALON—1927

CAMERA CRAFT
A Photographic Monthly
SIGISMUND BLUMANN, EDITOR
Claus Spreckels Building, San Francisco, California
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VOL. XXXIV JUNE, 1927 NO. 6

The Pittsburgh Salon

By Ralph B. Bonwit

Illustrated by reproductions of Selected Prints

An auspicious occasion was the opening of the Fourteenth Pittsburgh Salon of Photographic Art at the Carnegie Institute. A private showing to the press was held on Saturday evening, March 19, the public having entree the following day. Invariably demanding the superlative, the Pittsburgh Salon has secured for itself an enviable position among the leading salons of America and a right to be ranked with any photographic organization of the day.

Selections having been made with extreme care, the general average of the work hung is exceptionally high. In consequence, outstanding prints do not hold a place in the limelight that is usually theirs. With only two hundred and fifty-seven pictures accepted, or one hundred and eleven less than last year, it is only natural to assume that fewer, if any, mistakes were made by the jury. This was, no doubt, due to the reduction of the maximum number of prints allowed each contributor from six to four, the popularity of the Pittsburgh Salon having reached a point where this policy was a necessity, a happy one indeed, for all concerned. By thus lightening the work of the jury, it was able to function more judiciously and less laboriously. Contributors, realizing the importance of enhancing their offerings with quality to offset the reduction in quantity, if they were to succeed, relieved the jurors of the arduous task of wading through an additional mass of undesirable material.

Too frequently will a worker have three or four pictures he considers worthy of sending each year, but feeling he may increase his chances, he will add two extra prints, good, bad or indifferent, rather than leave blank spaces on the entry sheet. Since all prints must be fairly judged, this takes additional time and works an unnecessary hardship on the selection committee.

California dominates the salon in numbers, and in numbers there is strength. This state contributed an even seventy prints from thirty-nine workers; Los Angeles, alone, showing fifty by twenty-two pictorialists. New York claims space for thirty-three pictures by twenty-four

makers with Pennsylvania, a close third, seventeen contributors hanging twenty-eight prints. Illinois is represented solely by Chicago, twelve showing nineteen photographs. Then come Ohio, Maine, Maryland, Washington, Connecticut, Michigan, New Jersey, Massachusetts, Colorado, Arizona, Oregon and Texas, sixteen states in all including forty-seven towns.

Of foreign workers there are thirty-one displaying fifty-two prints from fourteen nations, if Canada is to be considered foreign. The absence of such familiar names as H. Bairstow, C. Borup, F. Drtikol, K. Suchy, C. J. Symes and Dorothy Wilding, not to forget our own William A. Alcock who recently was elected a Fellow of the Royal Photographic Society of Great Britain, was noticed with regret.

With the space available it will be possible to mention comparatively few of the works that attract attention, indeed a greater allotment of time at the gallery might prompt the writer to replace some in this review with others that are not commented upon.

John Allen of Philadelphia shows "Provincetown, An Impression" and "Pittsburgh, An Impression," both obviously printed through paper to obtain a bromoil-like grain. The former suffers by this treatment, for neither definition nor contrast are sufficient to maintain strength, but the latter does its maker justice. Charles K. Archer of Pittsburgh transforms a common-place architectural subject into a salon picture in "A Roof Chapel, Pittsburgh." In "A Picture Hunter" he treats a much photographed locality differently than others have done by adding a figure to the foreground. Mr. Archer has the knack of "making 'em different." His "Sky Scouts" and "Lucy Furnaces" show well. K. Asaishi of Los Angeles shows three prints. "A Study in Lines and Angles" is all that its title implies. Working with nothing more than a few cardboard boxes he creates an unusual and interesting composition. H. Berssenberge of Holland names both his prints "Impressions of Belgium," two cleverly executed bromoil transfers, very judiciously finished on rough paper. Alfred Brinkler of Portland, Me., contributes four large gums in his usual style de luxe, all of them quite up to his best. "To Love—It Is Everything," that much reproduced picture by Charles H. Brown of Los Angeles is as strong artistically as it is pleasing. It is an easy matter to wax romantic gazing at this print, in fact difficult not to. H. Richardson Cremer of Montclair, N. J., shows "Breaking Wave," which is undoubtedly one of the outstanding prints of the show. The flesh quality in the nude figure and the cleverly worked wave all assist in making it a success, certainly one of the greatest of his many figure studies. "Villain of the Screen" by Fred Dapprich of Los Angeles is a low key portrait in which the subject enters into the spirit of the thing; it is a print, rich in transparent shadows. His "Sybarite" is very similar to "Reverie" of last year's Salon. "Perpetuum Mobile" is pictorially very effective. Richard T. Dooner exhibits four miniatures, 2¼ by 3¼ in size, none of them up to his memorable works of the same

SWITCHYARD *E. J. Schaefer*

PITTSBURGH SALON, 1927

dimensions, shown last year. Nickolas Muray's two figure studies of the Thirteenth Salon are recalled in Maurice Beck's print of that title. He, too, has applied grease to the model's body for lighting effect. The pose is a bit frank for American consumption. In John F. Collin's "Boulevard des Italiens" there is a true feeling of mystery, the main point of interest being nicely framed by shadows. That great Spaniard, J. Ortiz Echague, is among those present with three of his innumerable masterpieces. Mr. Echague had that happy faculty of instilling enthusiasm in his subjects, making his interpretations thoroughly sincere. "Castellano" needs no introduction; in "Ternura," the grandfather's love for his grandchild, goes unchallenged. Echague's love for his art cannot be doubted. His prints are in the Freson process. C. Frankenberger's "Winter's Charm" is a fine high key with quality in the palest highlights. Frank Roy Fraprie's "Lip of the Dam" is a study in diagonal composition, the plan well carried out. A lesser knowledge of the art of printing, than Mr. Fraprie may lay claim to, would have destroyed a very pleasing result. "The Castle in the Rock" by the Englishman, Alexander Keighley is not among his best by any means. Perhaps we have learned to expect too much of this great artist, whose works may, some day, become classics if posterity will recognize photographs as such.

Among those seen are three creations by that master of the bromoil transfer, Arthur F. Kales. To make a good transfer is one thing; to make a good transfer in high key is quite another. "Poster," a nude posed among gigantic glass bottles is purely a study of composition and lighting; "Myrma Loy," a fine straightforward portrait; "Cameo," a panel, vertically arranged, lacking the print quality of the other two. S. K. Katsu of Los Angeles has a print, "End of the Climb" that is above criticism. Here, again, the slightest error in the making of the print would have ruined the result. The pattern is carried out well by the separation of delicate tones, the planes oddly forming a fan-like arrangement. Departing from the usual Japanese style, this picture depends upon atmosphere rather than definition and contrast such as he employs in "Water" and Y. Morinaga of Seattle uses in "Screen Pattern."

Valentino Sarra, the Detroit worker, probably unable to have himself photographed to satisfy an exacting taste, makes his own sitting in "Self Portrait" and the result justifies the pains. His other huge bromoil of a tiny pair of shoes, "Still Life" is an attractive arrangement in a rich brown tone. A. D. Brittingham of Bridgeport, Conn., produces another brown bromoil, "Foundation Construction," a fine piece of work. H. Y. Summons, an English worker hangs "Avignon—The Old Bridge," an oil, small in size, big in execution. "A Boat," the work of Fred Saito of Norwalk, Calif., deserves a more carefully thoughtout title. The tide, ebbing, makes an unusual, lace-like pattern. Professor E. F. Smith of Leipzig, exhibits a platinum of pinkish hue, very decorative, after the fashion of an old English print. Good judgment is shown in reproducing "Oil Ditch" by S. Uyeda of Lancaster, Calif. It reminds one of Stei-

MOORED — *K. Takahashi*

PITTSBURGH SALON, 1927

RING OUT YE BELLS — *Jane Reece*

PITTSBURGH SALON, 1927

PUBLIC LIBRARY

TERNURA — *J. Ortiz Echague*

PITTSBURGH SALON, 1927

chen's ideas for silk patterns, recently reproduced in a fashion periodical. So cleverly done is "Oil Ditch" that the pools of oil on the water seem actually embossed into the print. Miss Jane Reece shows two fine things, particularly "Ring Out Ye Bells." The five children conventionally grouped, seem interested and are interesting. O. C. Reiter, founder of the salon, now honorary president, has, besides "Who's Coming," a magnificent bromide, "Beside Still Waters," the print quality of which has few equals, even amid this wealth of fine things.

P. F. Squier, president of the organization, shows "Industry," which breathes the very spirit of labor. Surely, this is a successful plant. C. J. Crary of Warren, Pa., hangs "In a Bavarian Village" and "Nuremberg Roofs," both of which prove him to be an artist and a fine technician. Of Francis O. Libby, we have learned to expect much and are, in no way, disappointed. His four handsome gums, despite their anti-Tilney greenish hue, are attracting much favorable comment. Among them is "Moonrise." What exhibition is complete without a Libby—and moon? "Colonnades of Commerce" does that energetic Canadian, J. Vanderpant, full justice; it is, indeed a masterpiece of tone quality, printed so as to relieve the monotony of the oft repeated vertical lines. Henry Schoenwolf, Buffalo, presents "Trees," a row of lacey sentinels of nature, nicely printed and of good lens quality. Charles Phipps of Chicago offers "White Wings" in which the scale of gradations, from the white sails to the blacks of the silhouetted leaves, are well executed. Edmund Schaeffer of Detroit has a little picture, "Switchyard" that should hold its own in any salon. George H. Morse, Pittsburgh, is represented by "The Sage" and "The Parish Canter," the latter, a cool sepia bromoil, contains atmosphere, mystery and lens quality.

A pleasing result might have followed had Walter E. Owens, New York, made even a fairly good print of "Intermission." Besides hopelessly underexposing the print, he used an extra rough paper, poor taste and judgment for so tiny a print. Holmes I. Mette, Baltimore, displays "Steel" technically well done, but topheavy. He has done too many fine things of Pittsburgh to consider this among his best.

The only picture from France is the property of I. Nakayama, "The Bull Fight." Mr. Nakayama caught this just at the moment the tortured animal is about to make his last charge. Another of those diagonal arrangements taken from an elevated position, so much in vogue among the Japanese works of the day.

Franklin I. Jordan of Boston, treats the well-known portraitist, "Jack Garo" in dramatic fashion. Mr. Garo bears a marked resemblance to that famous interpreter of character roles, Holbrook Blinn. Dr. Ruzicka, New York, presents "The Colonnades of St. Peters, Rome" with the rare good taste that has established him as a pastmaster in handling architectural subjects. His other print, "The Artist" is less impressive. "The Baby" by Miss Helen Seymour of Los Angeles is a high key, pleasingly posed, but annoyingly pale. Miss Clara E. Sipprell

AM MARKT *Adolph Fritz*

PITTSBURGH SALON, 1927

New York, shows two fairly good portraits, of Saveli Walewitch and Ivan Mestrovic which only prove her happiest when making a delicate still life in which she excels. Miss Sophie Lauffer's three tiny Freson prints are worthy of mention. Never willing to be outdone, she proves her resourcefulness in adding this latest of process to the great number already at her command. Fred Archer of Los Angeles demonstrates what can be done with a few pieces of glass properly lighted and does it convincingly in his "Glass and Reflections" and "Design with Glass," two ingenious arrangements, of a geometrical nature.

Many a day will pass e'er a finer collection of examples of camera work is amassed at Pittsburgh, or anywhere else for that matter.

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Lonesome

By Ralph D. Hartman

BORIS *M. S. Bercs*

Illustrating "Lonesome"

Th' house acrost th' road is dark;
Th' blinds is all pulled down;
It's been that way fur 'bout a month—
Th' folks is moved t' town.

My stidy pal lived over there
An' how we laughed an' played;—
But he's gone away—an' it's—lonesome—now;
If only—he'd 'a' stayed!

Th' ol' barnloft is jes' as dark
An' smells as fragrantly
As when we hid beneath th' hay
An' hollered out, "Read-e-e-e!"

Th' swing still hangs from th' appletree;
An' there's th' sandpile, too—
An' th' Indian wigwam that we made
An' shot our arrows through.

But things ain't jes' th' same t' me
As when we romped around
An' shared our joys—an' sorrows, too;
There's something gone, I've found.

It ain't th' diggin' in th' sand;
It ain't th' arrow's hiss;
It ain't th' stunts on th' ol' rope swing—
It's HIM—an' ME—I miss!

Pictorial Paper Negatives

By H. Y. Summons

Illustrated with Reproductions of Negatives and Prints by the Author

H. Y. Summons

Editorial Note—Mr. Summons has achieved a place with the best pictorialists of the world, irrespective of the method of production, but peculiar interest is attached to him in that he devotes himself entirely to making his pictures by enlarging and reprinting to make a paper negative. In the following article he tells how he does this.

—S. B.

What first appealed to me in paper negatives was the simplicity. Later and with proficiency came a delight in the control rendered possible and still later a further pleasure in the texture produced without bother or complicated processes. I have stated that the method is simple. It is extremely simple in fact, and allows of many variations of style and stipple, from a rough charcoal drawing to the smoothness of an ordinary (very ordinary) glossy photograph. The difference being gotten by the paper used and the way of using it.

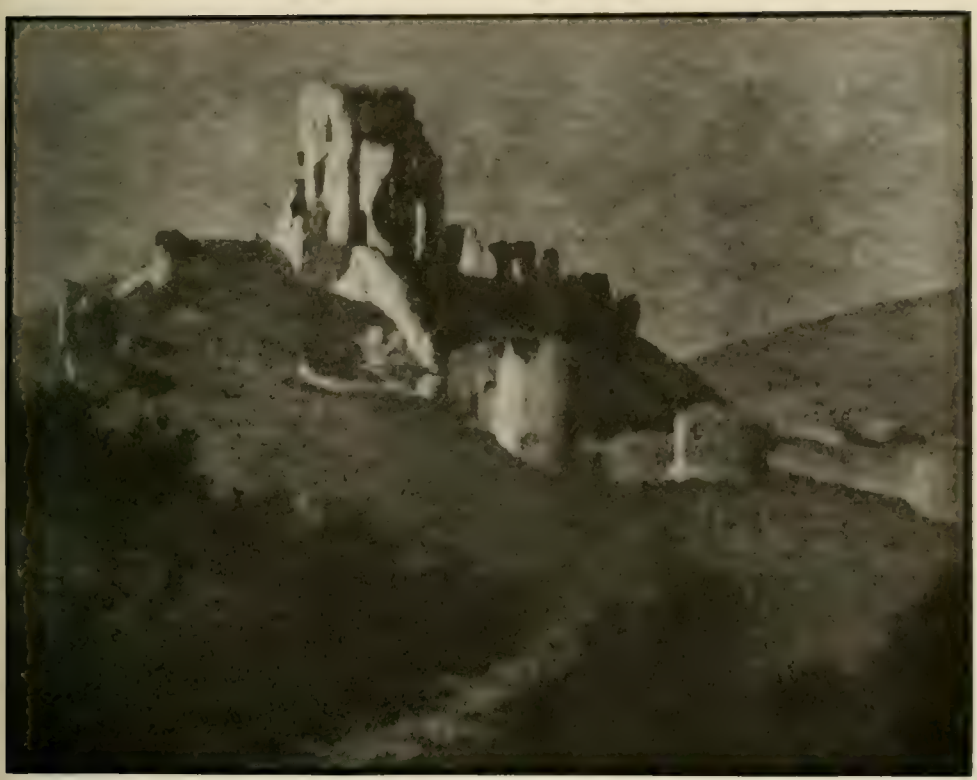
The base of it all is just gaslight or bromide paper, using one or the other as better suited to the density of the original negative, the penetrability of the light in your enlarging lantern, or the amount of contrast wanted in the first print.

The varying effects are obtained by the inherent quality of the paper in the first and succeeding print and reprint; first, thick, thin, or intermediate; second, emulsion made direct on the emulsion or through the back; third, paper used in its natural state or processed for greater translucence. The thicker the paper the more sketchy the effect will be.

A Stately Pile — *H. Y. Summons*

At the very outset let me enjoin upon you to make your print, the first step, the enlargement, dense, dense, dense. Though many have been given explicit directions a large number of them have failed to secure satisfactory results because, in every case, the enlargement was too thin. It lacked *density*. A strong plucky print is essential, but the exposure is to be carried to a point where full development will give a hopelessly veiled thing that is beautiful only in its usefulness for the purpose for which it is intended. Your test shall be its appearance when looked at or through with a strong light behind it. The best light being the one you will use for subsequent operations.

Fix, wash, and dry in the usual way, then place this print on a sheet of glass under or behind it—a printing machine of sufficient size is best—and work up the face with a stomp and floated graphite. The details had better be worked in with a pencil. In this way shadows may be strengthened, trees brought out in relief, high lights toned down and disturbing spots and lines taken out. Here is offered an endless scope for making or marring a picture. When large areas are to be worked



CORFE CASTLE *H. Y. Summons*

in, as for instance, a graduated sky merging from dark top to light horizon I prefer to use artists oil-paint. The entire surface is gently rubbed over with the best grade of turpentine, working it well into the emulsion, and is then allowed to thoroughly dry, after which a paint matching the color of the print is thoroughly smoothed over and shaded as wanted. If the coat of paint be opaque enough, clouds may be worked in the negative, later.

As will be seen from the illustration, the back of this print may be pencilled to further enhance, accent, or subdue.

You are now ready for the making of the negative. Take another sheet of sensitive paper and using the worked-up print as a negaitve (though it is really a positive, you know) you print what shall be the final negative. This you develop, fix, and wash as before and when dry work from front and back as in the first instance. Your retouching is now for the purpose of relieving shadows that are too dark, to throw back distances, and to introduce or increase highlights. Spotting and working out blemishes is a final task soon accomplished and then you are ready to proceed with any printing process you fancy.

THEBES — *H. Y. Summons*

It may be considered superfluous to give formuli as almost any good bromide or gaslight paper developer will do, but for those who may want just the solutions which produced my prints the following are given.

Metol-Hydroquinon

Metol	20 grains
Hydroquinon	60 "
Sodium Sulphite	700 "
Sodium Carbonate	700 "
Potassium Bromide	6 "
Water to	20 ounces

This is the Wellington formula and the desirable density.

Waxing Solution or Transparentizer

Medicated Parafin	4 or 5 parts
Petrol	1 part

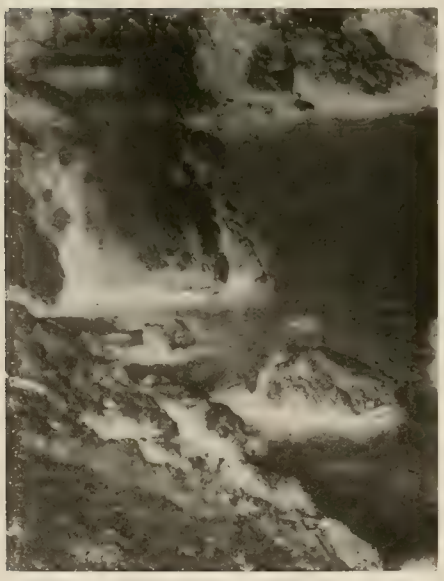
The medicated parafin is known in various parts of the world as Alboline, Russian Mineral Oil, Parafin Oil, Mineral Oil, etc.

Petrol is the gasoline of the United States in its purer form without any added elements.

ARCH OF CONSTANTINE—ROME *H. Y. Summons*

This is how the print should look. Note that it appears hopelessly blocked up and muddy. If you were able to look through the original from which this was reproduced you should fine it clear and crisp enough.

Here is how the reverse side, or back of the print looked with its graphite retouching. Observe the manner of smudging the lead for broad effects and the accentuating of outlines with sharper markings.



And this is another picture altogether, but gives a good idea as to the appearance of the paper negative.

Mr. Summons seems to use a paper surprisingly thick for the purpose but his achievements speak for themselves.

CANTERBURY *H. Y. Summons*

This covers all there is to the process, if such it may be called. Nothing has been reserved or disguised. Proceeding as directed, in the degree of your skill and taste you may make pictures of any size with all the charm that is claimed as the sole right of other methods. Moreover, having made what you want, once and for all, you may make one or a hundred prints exactly as good.

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Faith

Sigismund Blumann

God, in the fullness of His Might, to me
Is more, infinitely, than I conceive;
But He is real and near in the degree
In which I reverence and believe.

Pictorial Publicity Photography

By Leonard A. Williams

State Teachers' College, St. Cloud, Minn.

Illustrated by the Author

Leonard A. Williams occupies the chair of the department of Industrial Arts at a college that has established a reputation for the completeness of its curriculum and the thoroughness of its system of instruction. The students who have graduated from that institution have made places for themselves in the world of commerce and art and the Industrial Arts department, especially, has given a wonderful account of itself.

We have never met Mr. Williams but our correspondence and the evidence of his face, which came to us at our urgent solicitation, assures us that he deserves credit for the achievements of his students. Unless our ability to read men from their expressions and writing be at fault, our estimate of the author of this article is that of a thorough teacher, a sympathetic and understanding one, and a man with a sense of humor and proportion.

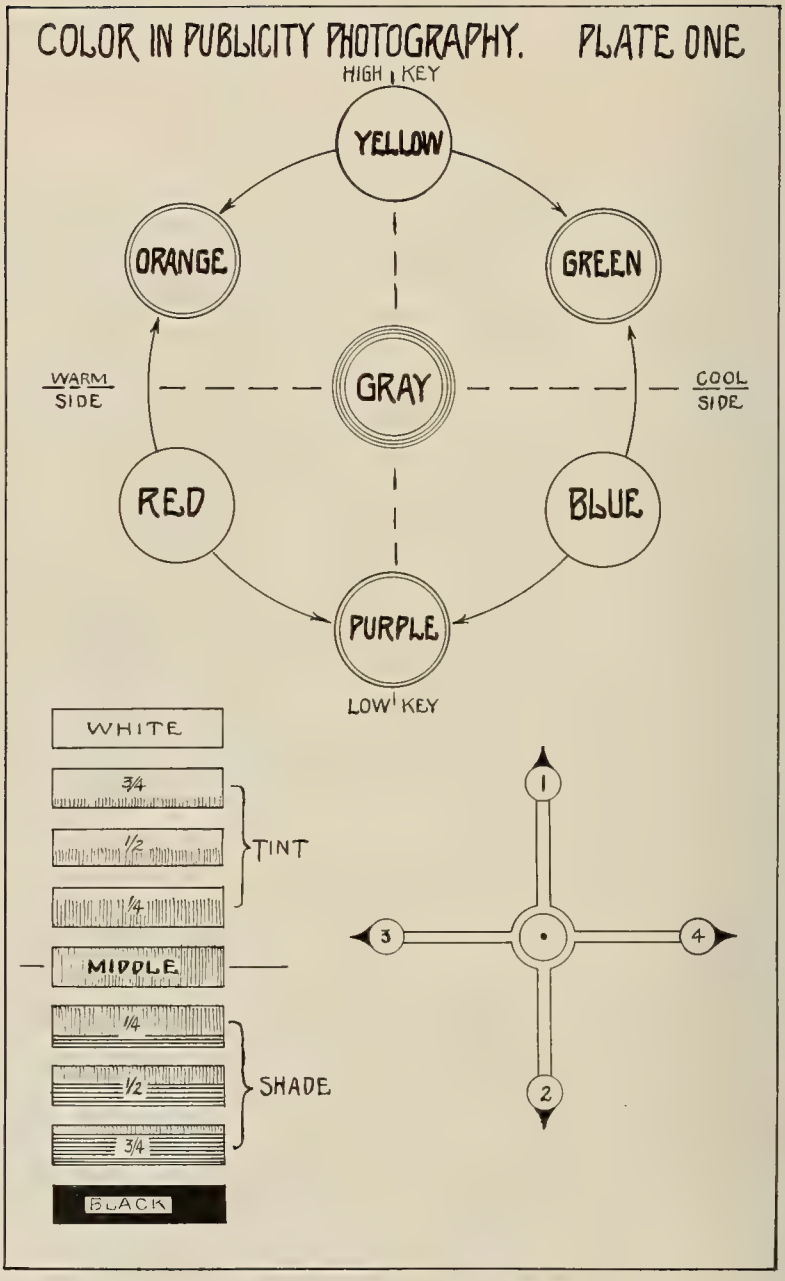
If the reader be as interested and gain as much good from this text as did the present writer from a first reading, the above estimate will receive unqualified endorsement.

S. B.

The writer has always believed that photography could never reach its full power in pictorial publicity work until it used color just as the painter and commercial artist does in his work today. Most photographers apparently believe that color added to the photographic print is sinful, but they daub, grease, scratch, do almost anything, to make a print—not a picture—so that someone may call it a process and award them a prize at an exhibition. My own experience in tinting leads me to believe that it is possible to make a beautifully colored pictorial photograph that will lead people to decide that they want what it shows and net an advertiser hundreds of thousands of dollars. Just how color can be added to photography is a matter that requires much thought and I find most photographers do not want to think. About all some human beings want is to read what others have thought and add nothing to it of their own. In fact the tendency today is to study and read much and think very little. The mind is best improved through thought. Now dear reader, someone has to do clear thinking if photography is to reach the place in the business world that it should hold, and that someone is you. We must consider it our own job not someone else's, and we must

draw from every known source to put that belief into action. The Pictorial Publicity Photographer must take the same step to place his goods before the Advertising Manager today as the Painter or Commercial Artist does. How we can go about this I am going to try to show you in a simple way. First, we must know something about color and how to use it. I want you to examine Plate One which shows a color wheel. On the wheel we find three disks named Yellow, Blue and Red which are known as primary colors, between these disks we find three other disks named Orange, Green and Purple which are called secondary colors, while in the center of the wheel we find a disk named Gray which is made up of all other colors put together. The secondary colors you noticed were made from two primary colors, as the arrows show. I have marked a dashed horizontal line through the center of the color wheel and at the left end of the line are the words Warm Side which means that all colors to the left of the vertical line through the center create a feeling of warmth, while those at the right of the line give us a cool feeling. All colors above the horizontal line I want you to keep in mind as High Key tones and all favor White, those below the line are known as Low Key and favor Black. In the lower left corner of Plate One you will see a scale that is used to measure tones or key up or down colors. In the middle of this scale any color may be placed and by adding white you get what is known as a tint of that color, by adding black we get a shade. White added to any color keys it up while black keys it down, we shall see how this is applied to pictures later.

I know how dry words are and so that you may rest for a moment I want to ask you a few questions to awaken you to a new line of thought. Do colors create feelings within us? Did you ever see Red? Have you felt sorry for Green girls? Do you have Blue Mondays? Have you ever felt Yellow? Did you ever see a White angel? Were you ever out on a night that was as Black as hades? Now what I want to know is how these colors make us feel this way. Can you explain it? I have thought it out for myself in this way. Ages ago drawn forms on walls, skins, etc., could not furnish man's complete inner feelings with expression so he reached for color taken from nature to help him communicate his emotions and from that day to this painters have been giving us happy hours looking at their stories in color. These stories symbolize feelings to those who have a sense of feeling, and most of us have if we want to use it. Here is a list of colors, symbolic, in the Western World. Pure, Auspicious. *White*: Day, Innocence; Purity; Perfection. *Black*: Grim Determination. *Yellow*: Sun, Supreme Wisdom; Highest Values; Divinity. *Orange*: Fire, Earthly Wisdom; Marriage; Hospitality; Benevolence; Holy Spirit. *Red*: Blood, Love; Valor; Patriotism. *Purple*: Royalty; Love of Truth; Loyalty; Martyrdom. *Blue*: Sky, Truth; Constancy; Justice. *Green*: Vegetation; Fruitfulness; Prosperity; Hope; Life; Immortality. Now let us look at them from the Impure, Sinister. *Black*: Night; Despair; Evil; Sin; Death. *White*: The Spectral; Hypocrisy. *Yellow*: Treachery.


COLOR IN PUBLICITY PHOTOGRAPHY. PLATE ONE
HIGH KEY
YELLOW
ORANGE
GREEN
WARM SIDE
GRAY
COOL SIDE
RED
BLUE
PURPLE
LOW KEY
WHITE
3/4
1/2
1/4
TINT
MIDDLE
1/4
1/2
3/4
SHADE
BLACK
1
2
3
4

Orange: Malevolence; Satan. *Red*: Passion; War; Anarchy. *Purple*: Mourning; Regret. *Blue*: Doubt; Discouragement. *Green*: Envy; Jealousy. *Gray and Brown*: Winter; Barrenness; Unfruitfulness; Penitence; Renunciation. I want you to study the meaning of color of the Eastern World if you want some real joy and thrills, you will find that the painter or lover of color has a means of expression just as powerful as the author who uses words to express his ideas and thoughts.

If an advertisement writer wishes to express beautiful thoughts about the things in which he wants you to be interested he uses beautiful words. The painter or commercial artist expresses his thoughts in beautiful colors. You see, the writer and the artist in color are not far apart, and for that reason the printing press and the camera can never go unwedded if the business world of the future is to go on to greater good. If it be true that color creates feelings of warmth and coolness, and puts us into different moods, to think about things as they have never been thought before, we can easily understand why the painter has an advantage over the photographer as far as the publicity material from the illustrative side is concerned.

The problem the color worker has to solve is to know how to put the right colors together in harmony as well as to attract attention. I advise you to go to some good printer or photo-engraver and have him show you how color plates are made and used on a printing press. It would not be a bad plan to study a good Printers' Magazine. The next thing is to keep a good set of color notes. Notice how Nature uses color and how closely the commercial artist stays by Her. Supposing you have an order which you are to photograph and color: You should be careful to keep the print just as light in tone as possible; this can be done by using a color filter with panchromatic plates. The Eastman Kodak Company publishes a very fine book on The Photography of Colored Objects which they will be glad to send to those interested in color work. I have worked out a simple plan by which you should have little trouble in placing the right colors on the print when you are ready to work. In the lower right corner of Plate One you will find a selector, as I call it, this selector, if used rightly will save you a deal of trouble. First make a copy of the selector, using any heavy white paper; after you have the copy made and each arm has a number on it just as the one on the plate, take a pair of shears and cut around the edges so you will have four arms pointing out from the center. In this center place a pin and the point of the pin in the center of the color wheel on Gray, now turn the arms and you will see that two arms will always be on color disks while the other two will be between color disks. For trial let us take one of the prints of Plate Two and see what can be done with it. Figure XYZ will give a good chance, for it is one of the hard ones. The background is dark and also the couch cover, which must have been in the artist's mind when it was made. Let us see. We turn the selector arms so that arm 1 is at Red, 2 at Green, 3 between Blue-Purple, 4 between Yellow-

Illustrating "Color in Publicity Photography"

Orange. I am going to color the hat the young lady is wearing Red, that will be Middle tone Red on the tone scale, being the smallest spot on which we can use color, therefore it should be the purest. The coat will be colored in Green, see arm 2 which points to Green, and tone down to a one-quarter shade, in other words add to full tone or middle Green one-quarter of Black. The dress will be colored in Green toned with one-quarter of White. The Gloves, Stocking and Shoes will be colored in Yellow-Orange one-half White, you now notice that the 4 arm is at right angles to Red and Green, which are sometimes known as Discordant Colors but we find that by a careful use much beauty can come from complementing them. At the end of arm 3, Blue and Purple, so we shall make the couch cover Blue toned down to a low key of one-half Blue and the back ground or wall Purple one-half Black tone. The Fur we leave Gray and the collar of the dress White. The face, if you wish, may be tinted flesh color. This color-plan will make a pleasing Publicity Photograph and will bring much more business to the maker of the hat, dress, shoes, gloves or coat than hundreds of black and white prints. I might add here that the best thing to do is pick at the start a set of colors made by one of the better manufacturers of colors. If you like water colors use them; if you prefer oil colors, use them, but stay with what you select as being your medium of expression. The makers of colors spend much time and money to find out just how their goods work to the best advantage and I want to advise you to *follow the directions of the manufactor.*

If you wish to surprise the person who assigns you a piece of work make a nice light toned print on thin textured paper, place the print face down on a large piece of plate or double weight glass and color your print on the back just as you would the face of the print. This can be done by placing the glass over an electric light or up in front of a window so that the light can shine through. Now mount this print on a cut-out frame of cardboard just so that the edges of the print are glued to the back of the mount, place a piece of dark paper over the back of the whole, and take it to your buyer. Be artful in showing this device. Uncover the print and place it on a table in front of the party, hold it up so that the light will show off the qualities of the black and white print, now lift away the piece of dark paper you had at the back and hold it up to the light so that the color will show through. You will get one of the most agreeable surprises and at the same time will have cinched an order that will make you happy. If you do your work well, create some real ideas, your day is drawing nearer to that time when you will be called successful.

I have received many letters from readers asking that I name a few of the better books that deal with some of the articles, and with this paper I am giving you the name of a very good book for those just beginning the study of color as applied to the commercial field. I consider the "Theory and Practice of Color," by Snow and Froehlick, pub-

lished by the Prang Company, Chicago, Illinois, as very good. The chapters on The Psychology of Color, Color Harmonies in Costume, Color Harmonies in Interior Decorations, Color in Commercial Design are most helpful and for the person who wishes to help himself I know of no better book. I would suggest that you go through the advertising pages of this magazine and find the makers of materials for coloring photographs. Write them at once and have them tell you what they can offer to help you. You will find that every one of them is ready to answer any questions and give all the assistance you ask.

Many little schemes will suggest themselves as you work each day in the new field opening up to you, that can not be seen now, and if you are willing to give something to get something, go after it now. Remember the more and better you give the more and the better you will get. I have shown several beautiful Pictorial Publicity Photographs on Plates Two and Three which I hope will suggest new ideas to build from. In an early issue I hope to show how to deal with the human figure for publicity use. In the mean time I wish you days filled with loads of hard happy labor and a will to persevere to make yourself successful and prosperous.

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Movies for the Small Photographic Studio

By A. P. Hollis

Editor's Note—Having given our readers the talking points of and for the 16mm film and cameras using that size, we now take pleasure in offering to the investigating minds a constructive article which not only offers brief for the Standard 35mm film but carries a potent message to professionals who seek to increase their income. The writer is permitted to speak of a particular camera, as previous writers have been permitted to do, and we again add our comment that what an enthusiast may claim for his particular pet is in one sense or another true of other instruments in the same class or is met with compensating points. The main thing is that our readers should get specific knowledge of specific things and thus form a rounded opinion from basis of deduction.
—S. B.

The professional photographer cannot afford to use purely amateur movie equipment any more than he can use hand cameras for his studio trade. He must use cameras capable of taking pictures of professional quality.

In other words he must create the same reason for the public coming to him for movies as he has created for his still photograph trade. The reason is the superior workmanship of professional equipment and experience. Every photographer recognizes this truism; the thing that has held him back has been the cost. Heretofore the professional movie cameras—using standard 35mm film—cost from $600 to $5,000—and it took some study and practice to handle them successfully.

LOW PRICED STANDARD FILM CAMERAS

The recent appearance of full standard theatre size (35mm) cameras, permitting both automatic and hand cranking—with or without the use of a tripod and at a cost as low as $150 has solved this difficulty.

I advise professional photographers to examine these new standard film cameras—get one that holds at least 100 feet and will need not more than two windings. Get one also that has a flat bottom so it will "set" anywhere you put it—on a table or chair indoors—or on a box or porch step outdoors. The camera I have in mind is the DeVry. Though the manufacturers claim it is made for the amateur, it is used in the Hollywood Movie Studios; Metro-Goldwyn-Mayer has eight of them. The various news weekly men of Pathe, International News, etc., use it right along for their special stunts — so the camera classifies as professional also.

FOUR REQUISITES IN A MOVIE CAMERA

The main points to consider about a movie camera are:

1. Does the film "buckle" up inside the camera?
2. Are the pictures as large and clear on the film as the theatre movies, and can they be shown in the large standard projectors?
3. Does the camera fog?
4. Does the action of the mechanism cause the pictures to "wobble" on the screen?

The testimony of the professionals on the camera of which I speak is unanimous as to its remarkable freedom from buckling; and it qualifies on other points. With regard to the advantage of the standard width (35mm) film over the various sub-standards—the professional photographer needs no arguments. The fact alone that the picture on a single frame of standard film is six times the size of the same picture on 16mm film (comparing areas) is enough to tell him what this means in matters of illumination and "graininess,"—the curse of the screen when film pictures have to be magnified to the point where the audience detects the "grain"—or where it shows up in enlargements.

For the small photographic studio, of course, its low cost of $150 is a big item.

MAKING THE MOVIE CAMERA PAY

The uses the professional photographer will find for his new equipment depend upon the alertness of his mind, his energy and ingenuity in going after a new type of business.

When families come for photos — especially with babies — always ask "Movie or still picture?" This at once starts them thinking. If the photographer has a portable projector handy, he can show some of his finest "baby-in-action-films." It would be hard for any mother to resist the tender appeal in "The Modern Baby Book"—an irresistible series of baby stunts covering 2½ years of a baby's life. This movie gem is included in The National Board of Review's Exhibition Film—"Thirty Years of Motion Pictures"—but this picture was just a home picture

made in the home by a daddy who happened to be a good photographer.

Ask the same questions whenever a photo is wanted of a wedding, family reunion or party or picnic—many people will be thrilled to know they can really get into the movies as simply as having a still photograph made.

In spare time, various town and country events can be taken and sold to theatres or news weeklies—local athletics, school events, golf clubs, the local band, firemen's parade, etc., are favorite topics.

FILM LOCAL INDUSTRIES

One use of the standard movie camera, bound to develop in this industrial age, is the taking of movies of local industrial enterprises.

A standard film movie camera, means larger lenses, larger apertures, larger film and better illumination of the film—therefore, interiors of factories can be taken with greater certainty. If a business firm is to get a wide distribution of its pictures, it must have them taken on standard film so the theatres can show them, and schools, clubs, etc., using standard projectors.

Of course, any interior view will be the better for extra lighting. Most studios are already equipped with special lamps for these, so there is no extra expense.

A very small additional investment will provide the larger trays necessary for developing. In fact the special printers made for amateurs will be found efficient for the use of regular photographers.

REDUCTION PRINTS

For any firm that prefers to show its pictures in the smaller 16mm projectors, the smaller prints can easily be made from the larger negative in reduction. In fact 16mm prints are all the better by being made from 35mm negatives.

The matter of prices and profits for such work is a separate topic—a little experience will show how to make it a paying business.

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Law For the Photographer

By M. L. Hayward

BILL OF LADING ATTACHED

"Here's a draft on the Tela Company of Chicago for $4,587, with bill of lading attached," the photographer explained.

"Indorse the draft and leave it with me, and I'll see that it goes to your credit," the cashier told him.

"And I can check against it now?"

"Just as soon as you like.'"

Twenty-four hours later the photographer had checked the entire proceeds of the draft, and the cashier was reading a telegram from the Chicago bank to which the draft had been forwarded for collection.

"Payment refused—please instruct," the telegram read.

"Sell supplies covered by bill of lading best market price and report us," the cashier wired back.

"Railway delivered the Tela Company without bill lading," the Chicago bank replied.

Then the cashier promptly made a claim upon the railway company for the face of the draft, as the photographer had left town "between two days."

"You delivered the supplies without the bill of lading which you had no right to do," the cashier averred, after he had explained the circumstances.

"Yes, that's our mistake, all right," the chief claims agent agreed.

"Sure, and what are you going to do about it?"

"Nothing—no more or less."

"The bank'll sue you for the face of the draft," the cashier threatened.

"You discounted that draft for your customer, and let him check out the proceeds, I think you said," the claims agent suggested.

"Yes, that's what I told you."

"And the bill of lading for the supplies was attached to the draft."

"Sure."

"So you really bought the draft?"

"Yes, but we call it a discount," the cashier agreed.

"And along with it you also bought the bill of lading."

"Sure."

"So you really bought the supplies."

"Certainly," the cashier snapped, "and it's just those supplies that I want you to pay for."

"Now, I got you where I want you," the claims agent declared.

"How so?"

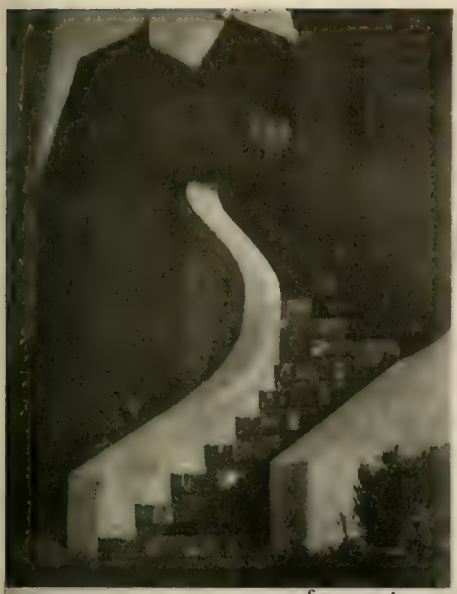
"You admit that you, that is, the bank, bought the supplies, and the state bank law says that, 'No bank doing a banking business in this state, and subject to the laws thereof shall employ its funds, or any part thereof, in trade or commerce, directly or directly, by buying, selling or dealing in supplies, wares or merchandise of any kind whatsoever.' Now, you sue the railway company and see where you land. You ought to be thankful we don't prosecute you for breaking the law."

The dilemma which so completely "floored" the cashier is a very simple one, however, and the law is well settled in favor of the bank.

"Counsel for the railway, we think, misconstrues the nature of this transaction. The bank did not purchase from its customer the car of supplies in controversy, but it did purchase from him the draft, to which the bill of lading, duly endorsed, was attached. The purchase of the draft carried with it the bill of lading as collateral security for the payment of the draft," says the Oklahoma Supreme Court in a case found in 171 Pacific Reporter on page 1122.

FIRST AWARD—*Pictorial*
Silver Medal

Anton Hons
Wien, Austria



SECOND AWARD

FOURTH AWARD

PICTORIAL

THIRD AWARD

FIFTH

Second Award—Bronze Medal: *K. Takahashi*

Third Award: *Egon Wagner*

Fourth Award: *John Skara*

Fifth Award: *H. S. Kaito*

First Award—*Amateur Class*
Silver Medal

G. M. Taylor
Atlin, Canada

Second Award: *Victor Jiricek*

Third Award: *Paul W. Macfarlane*

Fourth Award: *T. K. Tsukane*

Fifth Award: *K. Iverson*

OUR TWO COMPETITIONS

Probably it is not my right nor is the cause sufficient for me to complain of the second year's showing in our competitions. Perhaps my complaint is uncomplimentary to the number of splendid pictorialists and earnest dilletanti who persistently and consistently send us their best efforts. But I have been spoiled by my readers into feeling they want the truth from me. They have by letter and the growing subscription conveyed to me that they approve of unmodified candor.

So this will confess that the number of American Pictorialists who competed has not grown. The Vienna contingent have sent bromides, bromoils, and transfers that vie with the best things hung on any salon wall. The German advanced workers have given of their best. France and betimes England are to be credited with sporadic effort in this matter. Our native artists in a spirit of nothing to gain and no money in the thing, have remained uninspired.

The amateur class has grown in numbers but the improvement I hoped for from individuals has not materialized as markedly as I had hoped.

Now, the medals are the best we could advise. Made of silver and wrought by hand from the shops of the best western silversmiths and jewelers, Shreve and Company. The bronze is of baser metal but fully as artistic. We have thought of money awards and dismissed the thought as unworthy of our readers and of amateur spirit. We do not want to hire you to make pictures. We want you to feel the urge to win distinction.

Two complaints have come to us that we have not given sufficient prominence to other than the first award prints. Ten prints with a full page for each would mean ten pages devoted to the competition, alone. Think what that should crowd out. You are not seeking advertising I take it but incentive or gratification in accomplishment. At that the thirty-six medals and the annual silver cup are worthwhile from a monetary standpoint. That silver cup is all silver, modelled in the semblance of a California Poppy with a long stem, and lined in gold. There is not a grain of base metal in it. And it has gone to one of our Japanese friends in Los Angeles this year.

These Japanese enthusiasts deserve our highest praise. They are good and getting better each month. They observe, they study, they know and knowing hunger to learn more. They are inherently artistic and bend every instinct to the refinement of their natural culture. Wherever they are the cause of pictorial photography is enriched by their work. They are worthy of emulation.

Finally, this competition is not a proposition, as one feels toward that term, but your and my little monthly get together. I am one of you, a Nut amongst Nuts. Thank God for the illusions, the pleasures, the perennial juvenility of being a Nut. If I weren't proscribed I should enter some of my prints in our own competition. As it is, darned if I don't enter them in some of the other magazines. If ever I start doing that, be assured I shall persevere till they give me a prize, which though it be only a six months subscription I shall prize with pride.

June Competition
Advanced Pictorial

Henry Alford
Panton Argello
J. L. Brandt
Karl Burgersdorfer
Harry Compton
Dr. J. L. Derndorffer
Vincent Dolfi
Emil Dranz
Juan Edinosa
Miss L.Emmons
Fred Guarini
Anton Hause
Jose I. Y. Inague
Harriet Inman
Y. Itui
H. S. Kaito
Dr. P. M. Koellner
Fred Kretschmer
Josephine Loughery
Miss Louise Meyer
Y. I. Mitzano
F. W. Morton
H. Neimann
Dr. B. J. Ochsner
A. J. Pandian
John Skara
K. Takahashi
Dr. Max Thorek
T. K. Tsukane
Horace Tyzack
Harry Upton
Miss Zoe Usher
Egon Wagner
Alfonz Weber
F. Yamagachi

June Competition
Amateur Pictorial

Captain B. Aillet
Dr. C. E. Bousfield
R. E. Bousfield
Emil Borg
Malcolm Carpenter
R. B. Chase
W. F. Clayton
R. G. Cole
G. S. Cornish
Kenneth Cowan
Miss C. E. Craig
Mrs. M. M. Crane
Dr. Lyndon Dodge
A. O. Gardner
G. M. Gerhard
Richard Gluck
Gregory Grish
Ewald Haase
H. L. Hurxthal
K. Iverson
C. A. Jasmin
V. J. Jiricek
F. L. Kerns
Mrs. J. J. Loughran
Charles E. Lowry
P. W. Macfarlane
J. M. McHale
I. A. Murphy
A. G. Nido
M. A. Obremski
Vicente C. Oramas
Miss A. M. Ormsbee
Dr. C. H. Parker
Prof. E. L. Pickett
J. A. Schmidt
G. M. Taylor
J. M. Unzicker
T. M. Waumsley
G. D. Weston
Jacques Inres
Dr. M. Ilfred
Mary Immerly
J. A. Iverson
Mrs. L. Horn

Poetry: Forsooth!

By Sigismund Blumann

Under the Editorial Lamp we had something to say in justification of verse in a photographic magazine. This shall pursue the subject somewhat more intensively. It will displease some, and mightily please many. Let us all be indulgent with one another.

Of all magazines in our field CAMERA CRAFT seems most justified in printing poetry. I looked over the first number of this magazine, number one, volume one, if you please, and the very first page facing the frontis and the whole of the second were given over to a poem that you will all concede is worth reprinting. It hits a chord within us, sets up a harmonious series of emotions that may be called Heart Pictures. Here it is. Twenty-seven years old and as fresh and vital as if written today. As fresh as it should be had it been written twenty-seven hundred years ago and as it will be twenty-seven hundred years hence.

And so CAMERA CRAFT began with a song. May it never see its last issue but if that come, may it end its existence with a song. It has been a publication consecrated to beauty, to that beauty which strives for the highest appeals. So may it be to the last.

I have heard a tale—but I know not where—
  Of a youth who wandered long and far,
Where the fields of life were green or bare,
  From the morning star to the evening star,
In search of a vision, a dream of grace,
The shadowy charm of an unseen face;
And ever and ever the phantom did flee—
But here is the tale as it came to me.

The landscape lay like a dream divine,
  And a summer breeze was creeping
O'er the fields, with gold of the sun ashine,
  And the air was rare as an old, old wine.
Said the youth, "The morning, with all its gold,
Shall my camera seize and the charm shall hold
  Of the world in the sunlight sleeping."

Then a sunbeam crept through the lens to trace
  In letters of light the glory
Of fields and rivers, the morning's grace;
To seize and to hold in a kodak's space
The beauty that glimmers o'er mountain and lea,
That dreams in the sunlight asleep on the sea,
  And it caught—but that is the story.

A maiden slept in the meadow where
The sunbeam caught her sleeping.
Oh, fair was she as the morn was fair,
And the sunbeam laughed to find her there;
And the youth first looked on her pictured face—
It was only a shadow, a dream of grace—
And he said, "A tryst she's keeping."

"She is waiting for me, my love unknown;
She waiteth for me, unknowing,
And I shall go to her, my sweet, my own,
And either shall like for the other alone.
Ah, surely I'll find her some day, some day
And we will go sailing away, away,
Where the breezes of heaven are blowing."

He sought her far and he sought her near,
But vain was the long endeavor,
For morn drooped down to the even drear,
And the phantom of hope was turned to fear.
But still he cried, as the sun sank low,
"Though into the shadows my feet must go,
She waiteth beyond the river."

So runneth the story; but let it pass,
For the tale is common to one and all.
We follow some shadow through life, alas!
And find, at the last, that it holds us thrall.
We follow a vision, a dream of grace,
A hope that beckons but hides its face;
And ever and ever at last we say,
"I shall find my hope in another day."

Have you read these inspiring lines? Please do so that in justice to the subject, the poet, and yourself, you may decide whether this is not at least as good reading as any prose. Whether it doesn't tell as interesting a story as if it were not in meter and rhyme. Whether it does not give you an even kindlier feeling, deeper love of photography.

On the basis of its literary merit it belongs in any magazine of whatever class. As creating a photographic mood and spirit it certainly belongs here. Under any circumstance it started Camera Craft off to a flying start and reappears here for those who do like poetry and for those who are willing to learn to like it. Personally, I feel like saying to my readers: "Are you with me?" And that is that.

FURTHER TO THE POINT

Three letters complaining of too much "Poetry." Nine letters commenting and asking for more. If you were an Editor and wanted to please everybody, how would you go about it? A few letters on that subject should be welcomed.

Motion Pictures—What Are They?

The old explanation of the illusion of continuity from repeated impressions may be repeated here as an introduction. If you move a light rapidly in a circle it will no longer impress you as a point but as a continuous luminous circle. If that light be kept stationary in one spot and it be flashed on and off at a certain speed it will not seem to go on and off but to be shining continuously. If you move rapidly past a picket fence it will vanish, in fact if you move past a board fence of which each board is six or eight inches wide and the cracks between be only an inch opening, you will see what is behind that fence as clearly as if it did not exist.

In that first paragraph is contained the principle of motion pictures and the synchronized shutter.

If instead of the foregoing the following experiments were to be performed in your presence you should be living the history of Cinema in a few minutes.

A series of snap shots is taken on a continuous strip of film exposed with the subject at different stages of lifting a glass to his mouth, these are printed on a continuous strip of paper which is rapidly moved before your eyes. There is no illusion of motion because the eye follows the motion of the strip. But now an opening just as large as each one of the prints is cut in black cardboard so that you see only one image at a time and the strip is once more passed at a certain speed behind this opening, you see the hand taking hold of the glass, next the hand raised an inch, then another inch and so on till the glass reaches the mouth. You see these in reality as a series of images but they pass so rapidly that before one is obliterated from the retina of your eye the next replaces it and the sensation is one of continuous motion.

If such motion of the strip could be accurately gauged the illusion should be more or less vivid but blurred by the motion which also registers in your eye. So the shutter opens while each image is shown and closes as it moves to the next. You now see a perfectly steady image for a fraction of a second and another steady image for another fraction of a second and the motion from one to the other is covered by the shutter.

Make this strip a positive transparent film and put a strong light back of it and a lens to properly focus the rays of light in front of it and synchronize the movement of the film and the opening and closing of the shutter and you have a motion picture projecting machine in the rough.

The camera is virtually the same instrument and the same process backwards. The light passes through the lens, is permitted to pass and is stopped intermittently by the synchronized shutter and a series of images at different stages of continuous motion is impressed on the negative film that winds across the frame or outlying borders. From this negative a positive is either printed on duplicate film or the negative is bleached and redeveloped in what is called the reversal process, thus making it a positive.

The phenomenon which allows of all this has been called "Visual Persistence" and it is said first attracted attention in 1824 when Dr. Peter Mark Roget, a physician and professor at the Royal Institution of Great Britain happened to be impressed by an illusion contrary to that of motion. He looked through the slats of a Venetian blind and as his eye wandered up and down the interstices was astounded to note that the spokes of a wagon passing at the time seemed to be standing still. The impression only lasted for a moment but as often as he looked away and back it returned.

Doctor Roget is more popularly known for his Thesaurus of English Words and Phrases but to the modern photographer who graduates into Cinema and to the millions who have had the theater brought

to their homes and who may now travel to the remote corners of the earth without leaving their fireside he deserves an even greater homage for his scientific observation of accidental phenomena and the deductions he made from one of them.

The slatted blind and the illusion of the stationary wheel led to considerable cogitation and finally produced his paper on Persistence of Vision. His theories have not all been accepted in the light of subsequent investigation but the name has endured.

Motion Pictures as we see them are due to an entirely different aspect of visual persistence, but Roget's discovery induced later scientific study and Sir John Herschel created a toy which reversed the effect and through the means of a card on one side of which was a kennel and on the other side a dog just in front of it, as if just emerging. On being twirled the dog came out of his house and backed into it in a most life-like manner. This toy was called a "Thaumatrope." It became immensely popular and may be said to be the parent of the wonderful machines that throw living images on the screen today.

Later a more elaborate mechanism was put on the market that was one step nearer what we know at this day as moving pictures and successive steps finally brought the evolution of our subject to where Edison devised his Kinetoscope. This projected or showed to the eye thirty to forty-six images to the second. Edison maintained that the smoothness of motion necessitates so numerous a succession but Paul and Lumiere produced the first really commercially feasible machines and proved that sixteen images to the second did all that any greater number could do. This meant a tremendous economy in film and thus in cost. One-third the amount of film, one-third the labor in developing and printing and naturally about a third of the cost of production all along the line.

An English work on Moving Pictures (Moving Pictures: How They Are Made and Worked. Frederick A. Talbot, 1923. Lippincott.) narrates how a moving picture was faked by taking pictures with a series of cameras as a train moved along a track. The wheels actuated a series of releases and tripped the shutter. The inference gotten by the reader, if not intended yet real and justified, is that th was the first experiment of the kind. Th is an error for this feat was performed California and the pictures were of t late Senator Stanford's race horse. T images were used to show the real po tion of a horses legs and hoofs when motion and the projected images we shown as a series of stills. The princip however, was the same and so was t method.

This completes the first or prolog stage of what we now know as Moti Pictures. In the next issue we shall ta up the early machines for the actual p duction and showing of people and thi in motion.

The Leader Strip

A simple way of making leader str suggests the following method: Wh editing your films do not throw away strips inadvertently spoiled during posure. Soak these strips for a few m utes in hot water. This softens the em sion, most of which may then be remo by simply drawing the film between thumb and forefinger, or by scraping emulsion with the thumb nail. After t operation some of the emulsion may s adhere to the film base. This may brushed off with a stiff brush; a nail br will do.

All the emulsion removed, with a s towel carefully wipe the water off strip and hang it on the edge of the w basin to dry. Drying will take but a seconds and then the leader strip, wh should be at least 27 inches long, is re for splicing to the rest of the film.

Moist film is flexible. Dry film brittle. The moral of this is to k your films in a humidor can with a m pad. Make it a practice to moisten pad in the can every time the film is away. Do not allow any water to c in contact with the film itself. Film k best when stored in a cool damp place. A warm dry place will ruin the best f If you want your film to last, give it proper care. Don't leave it lay aro where it will gather dirt and dust and out. Pack it away carefully after showing.

Association News

ALVA C. TOWNSEND, Lincoln, Nebraska, *President*
CHAS. AYLETT, Toronto, Canada, *1st Vice-president*
D. D. SPELLMAN, Detroit, Michigan, *2nd Vice-president*
JOHN R. SNOW, Mankato, Minnesota, *Treasurer*
J. W. SCOTT, Baltimore, Maryland, *Chairman Commercial Section*
PAUL TRUE, New York City, *Chairman Manufacturers Bureau*
L. C. VINSON, 2258 Euclid Ave., Cleveland, Ohio, *General Secretary*

PHOTOGRAPHS *Live Forever*

Frederick Millis

The intense look on the face of our Advertising Counsel was not caused by the present campaign, particularly. He put over the Florists and some other big things that must have graved a few of those furrows before the Photographers broke on his horizon. Nor is he scowling from inherent ill-humor. Those who know him say he is a jolly fellow, albeit a rampant, hustling, bustling, Go-Getter. If you are a good reader of character you will be able to tell from the necktie upon him that he is fond of color, from the vestless negligee, that he loves comfort, from the curl of his forelock that he is a hair-trigger tempered man, and from the quizzical corners of his eyes that he can tell one of those funny stories if he has a mind so to do. This is Fred Millis by conjecture. We shall learn a great deal about him before this campaign is over and it shall not be guessing.

PHOTOGRAPHS *Tell the Story*

Late News

The plans for the Convention are progressing rapidly. Over three-fourths of the trade space has been sold already to the enclosed list of exhibitors.

One of the big speakers on our program will be our advertising counsel, Mr. Fred Millis. Mr. Millis is going to talk on "Our National Advertising Campaign and How the Individual Photographer Can Profit Most By It." His talk will be well illustrated with practical suggestions on how the subscribers to this fund can secure the greatest possible benefit.

The work of the New York Convention Committee is progressing rapidly. One of the most active members of this Committee is Mr. Robert Baltes of the firm of Drucker and Baltes. Mr. Baltes is Chairman of the Entertainment Committee and is spending several hours a day in conference on this subject with Chairman Garabrant.

He has promised the Convention Committee and the Board of Directors that the entertainment offered those in attendance at the Convention will be of a novel character, and will surpass all previous Conventions. As he is attending banquets and conventions every night in the season, he certainly should have ideas as to what other conventions are doing and have done so that he can put ours across right.

Mrs. Helen Burden Stage has been appointed Chairman of the Women's Committee. Mrs. Stage and her Committee are working night and day to fulfill a promise that she has made to the Board of Directors that every woman attending the Convention will be taken care of and made to feel at home. Mrs. Stage says that if any woman comes to the Convention and wanders around alone without getting acquainted with our Committee or with the other ladies attending the Convention, it will be because she prefers it that way. In fact, we shall hold ourselves ready to assist in this activity.

A special reception room, right next to the Convention room, has been set aside as a rest and reception room for all women attending the Convention. Mrs. Stage's Committee will be on hand there twenty-four hours a day if necessary to act as a reception and information committee for the ladies. It will be their duty to give them information in regard to sight-seeing trips, the best place to shop, as well as to answer any questions which may be asked them. They will help in making up congenial parties to tour the city and to see the sights. In addition, refreshing drinks will be on tap there at all times. Nothing that shall do aught but cheer without—but never mind that.

The Slogan of Mrs. Stage's Committee is that no woman need have a lonesome minute during the Convention if she will make her wants known to this Committee. To which we add, "or to us."

The Trustees also announce that a special instructor will be obtained on retouching and the use of transparent oils in coloring. It is also expected that there will be special lectures by an expert on advertising, covering such departments as direct mail, newspaper, billboards, envelope enclosures, as well as general newspaper publicity.

It has come to the attention of the Secretary's office that there is some misunderstanding through the field in regard to the manner in which the collection of dues is handled this year.

At the Annual Board Meeting held in New York in January, the Board of Directors decided unanimously to reduce the dues from $10.00 to $5.00 per year, upon the recommendation of the Advertising Committee. As it now stands, all photographers who subscribe any money to the Advertising Campaign, $5.00 of this amount is automatically deducted by our Trustee Bank at Indianapolis, and is paid to the Association to cover their dues each year. In other words, if a photographer subscribes $50.00 per year for the four years of the campaign, $5.00 of this amount is paid each year into the Association and $45.00 goes into the Advertising Fund.

Members who do not subscribe to the Advertising Campaign pay their dues direct into the treasury of the Association, as usual.

On account of the great reduction in dues, the Board found it impossible to supply a magazine subscription to the members as in past years.

PHOTOGRAPHS Live Forever

Partial List of Exhibitors at the Forty-Fifth Annual Convention of the P. A. of A.—Hotel Pennsylvania, July 25th, 26th, 27th, 28th

Eastman Kodak Company	Rochester, N. Y.
The Folmer Graflex Corporation	Rochester, N. Y.
Eastman-Kodak Stores, Inc.	New York City, N. .Y
Willoughbys	New York City, N. Y.
Wollensak Optical Company	Rochester, N. Y.
Medick-Barrows Co.	Columbus, O.
Ansco Photoproducts, Inc.	Binghamton, N. Y.
Bausch & Lomb Optical Co.	Rochester, N. Y.
Cooper-Hewitt Electric Co.	Hoboken, N. J.
The Haloid Co.	Rochester, N. Y.
Holliston Mills, Inc.	Norwood, Mass.
Photogenic Machine Co.	Youngstown, O.
Taprell, Loomis & Co.	Chicago, Ill.
Halldorson Co.	Chicago, Ill.
Defender Photo Supply Co.	Rochester, N. Y.
McIntire Photographic Machinery Co.	South Bend, Ind.
G. Cramer Dry Plate Co.	St. Louis, Mo.
The Chilcote Co.	Cleveland, O.
National Carbon Co.	Cleveland, O.
Beattie's Hollywood Hi-Lite Co.	Hollywood, Calif.
Mallinckrodt Chemical Co.	St. Louis, Mo.
American Optical Co.	New York, N. Y.
Gross Photo Supply Co.	Toledo, O.
Blum's Photo Art Shop	Chicago, Ill.
Burke & James, Inc.	Chicago, Ill.
Hammer Dry Plate Co.	St. Louis, Mo.
Fred Lawrence Co.	Chicago, Ill.
Sprague-Hathaway Studio, Inc.	West Somerville, Mass
Fisk Frame Co.	Chicago, Ill.
Pako Corp.	Minneapolis, Minn.
California Card Mfg. Co.	San Francisco, Calif.
Gevaert Co. of America	New York City, N. Y.
Johnson Ventlite Co.	Chicago, Ill.
L. M. Johnson Co.	Chicago, Ill.
Medo Photo Products	New York City, N. Y.
Presto Mfg. Co.	Pittsburgh, Pa.
Emil Koudelka, Inc.	New York City, N. Y.
Phil Rosenblatt Co.	New York City, N. Y.
A M. Collins Mfg. Co.	Philadelphia, Pa.

Special Bulletin to All Subscribers:

As a means of giving credit where credit is due, the Association has had a silver coat-lapel button made up reproducing the Association Seal. It is small, about the size of a dime.

We are going to give publicity to the fact that the salesmen of all allied subscribers will wear these buttons. This is very frankly an effort to give the "breaks" to those houses and manufacturers who are supporting the campaign.

We will be very pleased to furnish sufficient buttons for all of your sales representatives at cost, 25 cents, upon advice as to quantity desired.

This committee urges subscribers to instruct their sales representatives to take advantage of the fact that "their house has done its bit." The committee, through special bulletins, is pointing out to Photographers that it is good business to play ball with those concerns who play ball with them.

The Association will furnish at cost, 25c, small electros of the Association Seal for use in trade paper advertising or stationery. We are giving publicity to the fact that manufacturer and stock house subscribers will thus indicate the fact that they have subscribed.

PHOTOGRAPHS Live Forever

Winona School

Very nearly fifty registrations have been received for the Post Graduate Course. In addition, registrations are being received daily for the regular course. According to the present outlook, Winona School will have the largest attendance in 1927 that it has had for a number of years.

Conventions—1927

Middle Atlantic States—Ft. Pitt Hotel, Pittsburgh, Pa., March 28-30.

Missouri Valley—K. C. Athletic Club, Kansas City, Mo., April 4-7.

Southwestern—Baker Hotel, Dallas, Texas, April 11-14.

Ontario Society—

Wisconsin—Racine, Wis., May 17-19.

Southeastern—Jacksonville, Fla., June.

National—Pennsylvania Hotel, New York City, July 25-28.

O. M. I. — Cedar Point, Ohio, Breakers Hotel, August 8-11.

Pacific International—Los Angeles, Calif., September 14-15-16.

New England—Hotel Statler, Boston, Mass., October 4-6.

Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

IDA M. REED, Secretary, 703 Market Street, San Francisco, California

PERTINENT AND IMPERTINENT STUFF

Well, it is hard to keep off the Convention. The temptation is to spill all over the place as the event draws nearer and nearer. Personally I am keen for this year's gathering. So much was projected in Seattle and so much has been done in clearing the way of difficulties and elimination of impossibilities that everything seems ripe and ready for the great fruition. Whatever is achieved from now on must be partially accredited to the efforts, discussions, deliberation, and cares of the present administration. The previous powers projected, the present prepared, and the next will find all things ready to proceed.

It was my privilege to be in the thick of things in the north. Sick as I was the stimulus of earnest workers intent on the general good bore me up and kept me fresh. I look back on that week with intense pleasure. Believe me the friendships so liberally accorded me, the honors bestowed, the confidence shown have not been accepted lightly. With the rest, I too hoped to see things accomplished in a week, a month or so, and with the rest I was disappointed at the slowness with which things seemed to move. But perhaps better able to understand than our remoter membership I was able to contain my impatience through seeing how your officers approached the problems. President McCullagh, Treasurer Laurence Morton, Secretary Ida M. Reed argued, figured, tentatively sought financing, rejected the palpably wrong and the evidently impossible and started all over to reconstruct. Your officers in Oregon and Washington were called into the consultation. And everything has been smoothed to allow of the consummation of your most ardent dreams. The Association is ready to function as it never functioned before.

The membership is increasing, and the dues are coming in. The Los Angeles Convention is being enthusiastically planned and the program is to be a humdinger. L. C. Vinson, the General Secretary of the National, convinced that the P. I. P. A. is a valuable adjunct to the National (as he writes in a letter to hand) is coming and will return to his eastern home by way of Seattle. Dear Old Towles of the Winona School has offered to conduct a course of instructions for professional photographers if his bare expenses be guaranteed in the form of fifty dollars per person from a given minimum number for the course.

The place selected is ideal. Everyone has heard of the Ambassador Hotel and many know of its beauties and possibilities for our purpose. The space allotted virtually makes us owners of the whole place for the duration of the affair. Los Angeles claims, modestly, to be the greatest little city in the world, and then proceeds to prove it with action. And whisper this, Hollywood is within street car distance. They know something about photography in Hollywood if we mistake not. And rumor hath it that there are Movie Studios thereabouts. This gives rise to the suspicion that Motion Picture Heroes and Queens might be encountered within the precincts.

In the meantime the first unit of the Direct Mail Campaign to sell the Association to those not yet convinced of their own welfare as pertains thereto has started.

As to you, each of you, every one of you, get ready now. Put a dollar or two a day into the teapot or the old sock. When we get to Los Angeles we are going to say "Here we are. What have you got for us and where is it?" And I'll bet you a doughnut to a dollar and furnish the doughnut that they produce.

THE CONVENTION PLACE
HOTEL AMBASSADOR, LOS ANGELES

THE DATES

SEPTEMBER 14th, 15th and 16th

Ye Editor Retaileth Newes of Ye Profession and in Quaint Italics Titillateth Ye Sphynx with Hys Quill

L. C. Buttrick Wedding

Duke, as he is known to those who know him well enough, went and did it. When we saw the bride we might have wondered how he could have helped it, rather than why he did do it. He is pretty good to look at in his own right but the newly constituted Mrs. Buttrick is a picture and our little camera works better after having feasted its lens on the little lady.

This is less to spread the news than to convey to the bride and groom a wealth of good wishes voiced through Camera Craft in the name of their many friends here and abroad. Purely on our own behalf we make a bid now and here for an invitation to the reception to the first Junior that may happen along, however remote the period. Of such fine folk we say "May their tribe increase."

Photographers of Northern California

Athens Athletic Club sounded vigorous. If it developed an appetite there was a good dinner to appease it and the program was unusually fine. Tracy Webb demonstrated special lighting effects of his own devising and in his quiet way got every point across. The portraitists who attended went away with valuable acquisitions and those who failed to come are the losers.

Mr. H. H. Caldwell spoke on the Use of Photographs in Identifying and Tracing Criminals and having been head of the Identification Bureau of the Oakland Police Department for many years as well as President of the International Association for Identification, you may be certain he knew his subject and made it interesting. The slides he exhibited were projected by our own R. J. Waters through his stereopticon.

Mrs. Ford E. Samuel sang to her own accompaniment. The songs were well chosen, well sung and perfectly accompanied. We always enjoy this charming lady's singing, in which her audiences invariably concur.

It was not as large a meeting as some but it was an outstandingly effective and productive one. The informality and good fellowship that marks all transbay gatherings was one of the added charms.

The June 13th meeting will take the form of a gigantic picture exhibition consisting of the P. A. of A. exhibit, the prize winning pictures of the coast conventions and prints submitted by photographers from around the Bay cities and towns. The public will be invited and it is to be a big affair. The place is in itself an attraction, being the Ballroom of the Palace Hotel.

Vancouver Association

The Vancouver Photographers' Association will hold an exhibition of prints under two heads, Professional Portraiture and Pictorial Photography. Entries are open to all and silver cups will be awarded. Particulars and entry forms may be had from the chairman, our old friend, John Vanderpant, 1216 Robson street, Vancouver, B. C., Canada. The cause and the man at the head of it need no expatiation but for what added good it may do we want to urge every professional photographer and every pictorialist to send liberally of his best.

Master Photo Finishers of Northern California

The meeting of the Master Photo Finishers of Northern California at Hotel Whitcomb, San Francisco, April 28th, called for 7:00 P. M., opened at that hour with 14 present.

The half-hearted spirit of the organization is past and the trend is forward toward better goals. The general discussion of trade conditions showed considerable forethought and it looks at last like the Division is ready for decided action.

The Secretary was requested to canvass the memberships to see how many would be willing to offer a bonus for every new member brought in, this collective amount to go to the member obtaining the new applicant.

Subjects discussed at the meeting had previously been reported and mention therefore is not made at this writing.

Vice President A. F. Wagar of the Northwestern district was chosen to assist in making the meeting of May 21st, to held at Santa Rosa, a success. Adjournment at 10:00 P. M.

In Memoriam
C. B. Turrill

At the ripe age of 73, rich in honor and free of regrets, one who is called the Dean of California Historians, and whose more immediate familiarity to us was as a master amateur photographer passed from this little world into a larger life. He shall be missed where photographers gather and shall always be remembered for his warm personality and wholehearted kindness. As historian of the Lincoln Grammar School Association he comes still close to us for though we are too young by three years to belong, we went through all the grades of that famous institution. He was a good man and he did his work well, did C. B. Turrill. That is a full epitaph.

How Do They Do It?

Markham and D. Perry Evans has each built himself a new home. Nothing remarkable about that. But such palatial homes, such breath-taking mansions! Before the good work of the National Advertising Campaign gets through its work they will be putting up skyscrapers, apartment houses, and hotels. Seriously, though, the lesson we should get from the success of these men lies in that photography may be as good and profitable a profession as any if men will devote themselves to it, establish their integrity and ability, keep in touch with what others are doing, and maintain a constant pride in and efficiency at their craft.

Long life and endless happiness to you and yours, good friends, in your new homes. May peace abide there and the sound of prattling babies fill the sumptuous apartments with home-like cheer. May roses bloom in your front garden and the clothes lines be full hung as a warship on a national holiday. To you and the Misseses, the best the world affords. You are all good fellows. May your tribe increase.

A magazine editor knows what it means to be considered an easy mark. Every little press agent tries to get ad stuff into the reading pages and thinks he is just too clever for anything.

East Bay Photographers

Meeting May 16th at the Jack O'Lantern Inn, Subject To Whom Shall We Extend Credit. We simply couldn't have been there though if the subject had been From Whom Can We Get Credit I should have made a desperate attempt to go. Unfinished Business: Bring Pictures for discussion and selection for the Convention Hangings. Very much unfinished, in fact not begun but committee reports progress. The Credit Committee reports that much credit is due to the President and Officers for many things and that it remains only for them to climax their career in office with what they achieve at that picnic. If Gabe Moulin doesn't bring in a few semi-professional sons we'll win the footrace this year. In closing let us offer recognition of the signature to the notification of that meeting. It reads RBBSEC. Hello, Ribseck.

They buried Bull with Free Enlargements when they ceased to pay.

L. J. Inman Travels

Yes, we mean just that. To cross the country is taking a trip but to make Europe, and take in the Alps is real traveling. Here is another photographer that proves what photography can produce. The Inman Company of Long Beach, California, occupies an entire floor of a large modern building, the establishment is devoted to Commercial Photography, and the stationery that emanates from it proudly bears the seal and escutcheon of the National Association. Maybe there is something in the belief that the biggest men try least to stand alone but achieve by strength of personal enterprise and numerical co-operation. Anyway L. C. with wife, and daughter are going to take a little trip (little!) through Ireland, Scotland, England, France, Holland, Belgium, Germany, Switzerland, Italy and (quoting the letter) Hoboken. Not so funny, at that, for they might encompass all those nations and some others in the Five Points of New York.

Well, when you get back, friend Inman, we hope you'll drop up to see us and show what you have added to your vocabulary. Tout de suite and Howinhell will not prove you've been in Gai Paris, Ma Belle Frangsays.

Th only objection I have to Coupons is that they don't all of them give me my money's worth.

Professional Photographers of Tampa

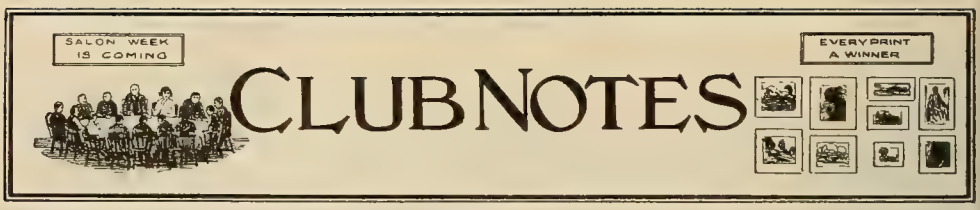
At the second meeting of the Professional Photographers of Tampa on last Tuesday night at the Plaza Cafe, the following officers were elected: Al P. Burgert, President; C. Vern Klintworth, Vice-President, and your Secretary-Treasurer, Virgil R. Boozer.

Those who missed this meeting do not realize what they are missing, and what this association is going to mean to the photographers of Tampa.

It was our pleasure to have with us Mr. H. A. Merker, Field Representative of the National Advertising Campaign, who gave us a very interesting talk on the benefits this campaign will do for the photographers. All present were sold on the campaign with the result Tampa went over the top with her full quota. This is the biggest thing for Photography that has ever been attempted, and is now an assured success.

Hello to the Suttells

We had met Mrs. Suttell on several occasions but this was our first opportunity to become acquainted with Frank. We hope to see him oftener. They are on a vacation trip down the coast, traveling in their auto from Eugene, Oregon, where they have been connected with the Kennell-Ellis Studio. If they continue to carry their good humor with them they shall have a merry time. Our felicitations are especially sincere for after the lovely manner of Marcus Adams they are kind enough to express a liking for American people and American ways. That makes two Englishmen in the same year. Upon which we can offer the assurance that we have long loved the British and their manners. A really fine Englishman and his lady are worth traveling to meet. In this case they came to us.



Forthcoming Exhibitions for 1927

June 1st to 15th, 1927. British Spas Photographic Competition. Pump Room, Bath, England. Closing date May 14th.

September 12th to October 8th. Royal Photographic Society of Great Britain. 35 Russell Square, London, W.C.1, England. Closing date August 12th.

Pictorial Photographers of America

We noted with some amusement that the April subject was "Arms and Legs." It would seem to be superfluous to drag in the arms. Why go to extremes. Let sufficient unto the thing be enough, say we. What we want to learn is how and where the subjects are to be gotten. You cannot with gentility steal a leg from under a person without his (or may we say her) consent and so many of the Art Shows in New York City have been closed by the police that there must be a dearth of legs available. However, the P. P. A. will find the way.

The Ottawa Salon

The Central Canada Exhibition Association takes this opportunity of thanking those artists who so materially contributed to the success of the 1926 Salon of Photography.

We again invite their kind co-operation and beg to call their attention to the fact that this year there is no entry fee to the Salon. Catalogues will be mailed to all contributors and photographs will be returned post free at the close of the Salon. The closing date is July 22.

We trust that you will again be a contributor to our Salon and we shall at all times be only too pleased to furnish you with any information you may require. Address J. K. Paisley, manager and secretary, City Hall, Ottawa, Canada.

The Doctor Mayer Exhibit

A special word or two should find a place in this issue bespeaking the unusual average of excellence of the Bromoil Transfer collection of Dr. Mayer's hung at the California Camera Club. Members and visitors have been astounded at what could be done on a photographic base or rather through a photographic beginning. It has been said that Dr. Mayer working with material made by himself or to his specifications can accomplish what others could not hope to approach, but that is not when the fact is known that this material is on the market for any worker to obtain. Strictly, entre nous, as the smart intelligence might say, the excellence of the pictures represent Dr. Mayer's art, not his products, though a good workman demands the best with which to work.

Newark Camera Club

Hello Graether. How are the finances? Certainly the activities do not flag. Mighty nice of Willoughby to serve you fifty dollars on a silver platter. Woodburn continues cultivating the literary flair and he makes good reading. And now we've had our little gossip, here is some of the news.

The Thirty-ninth Annual Meeting of the Newark Camera Club was held on Monday evening, April 11th, and the following were re-elected for the ensuing twelve months: President, Harold C. Amos; Secretary, William L. Woodburn; and Treasurer, Julius F. Graether. Edward Browaski was elected Vice President, succeeding Alexander N. Pierman, who has moved from Newark and taken up his residence at Belmar, New Jersey.

Newly elected members of the Board of Trustees are: Percy R. Smith, John Thomson and Bertram L. Schnecker, for the three-year term; John Van H. Van Reyper, to fill the unexpired term (one year); and Thomas W. Nichols and John Flanders, alternates.

Southern California Camera Club

On April 29th, Phil Townsend Hanna, Editor of Touring Topics and author of the recent review of the Los Angeles Salon as it appeared in this magazine, delivered an address on the Possibilities of Photography. He is a virile talker with ideas that might almost be termed radical and he has the courage to voice them in measured words. The attendance was good and it is encouraging to say the effect was stimulating.

Brooklyn Institute

The Print department of the Brooklyn Museum announces an exhibition of the work of the Department of Photography of the Brooklyn Institute of Arts and Sciences. This is the thirty-seventh annual exhibition held by the department but the first occasion on which it has been held at the museum. About two hundred prints will be exhibited, representing the selections of a committee composed of Miss Susan A. Hutchinson, curator of prints of the Brooklyn Museum; Mr. Nicholas Hax, artist photographer, and Mr. Morris Greenberg, art critic. The officers of the department for 1926-7 are: President, J. W. Aughiltree; vice-president, Sophie L. Lauffer; secretary and treasurer, A. M. Powers. The exhibit will be opened on the evening of May 3 at eight o'clock with a private view for the members of the department and their friends and will thereafter be open to the public until June 1.

Seattle Camera Club Salon

The Third International Salon of Pictorial Photography of the Seattle Camera Club has come and gone and the aftermath is such as will add to the honor of the Japanese enthusiasts who with a small beginning, a modest approach and a stupendous ambition have created an organization whose influence on photographic art has become felt throughout the west. Organized by a few Japanese amateurs in 1924, it immediately started as a united body to aim for the best and the highest. Dr. Koike was unstinted in his labors and soon some of the most prominent American pictorialists in the northwest were proud to enroll. The club record at the most important Salons is startling. In 1925 the club had 384 prints accepted. In 1926 the number of accepted prints jumped to 572. At this rate 1927 should show the achievement of over 800. There is a lesson in this. Our Japanese artists have swallowed the contumely of being accused of imitativeness and plagiarism and have gone quietly about their work. With merit as their ultimate, integrity as their rule, and unselfish service and unfailing courtesy they have enlisted all earnest workers with them to a common purpose—to make pictorial photography a fine art, not by contention but as a matter of fact. More strength to them.

Chicago Camera Club

Thirty One Lake Street, Dune house with specified latitude (important word to photographers) and longitude. Simons, Ball, Farrington, Mayo, Bohm, Wierum, Sohn, High, et al, greetings. So you've pulled off your twenty-fourth annual exhibition and it is on the walls of the Art Institute as this is written, and you didn't send me an invitation! Shame on you. However, you can't keep me away—in spirit. No doubt Cameron, Hutchinson and Alexander have done the right thing and made some enemies thereby. Pity the poor judge. To some he can never be right. Even the winners have a kick unless they are accepted 100 percent. Felicitations to Tuckerman who probably had the most of the packing and will have most of the repacking to do.

The catalog reads temptingly. Chicago is altogether too far away from here or we would certainly see that show. Bear, Beck, Bohm, Bolan, Butka, Conheim, Consdorf, Mrs. Curry, de Gueldre, Fallert, Farrington, Frankenberger, Guyler, Guyton Jr., Hatten, Hawkins, Higgins, Hughes, Hutchinson, (where is High among these H's?) Janson, Jiricek, (we know you, Victor,) Kjeldsen, Krebs, Kroscher, Longwell, Mogg, Moline, Munn, Olson, Phibbs (and we know you, too). Phipps (and also you, Rittenhouse, Robinson, Russell, Ryan, Shigeta, Skara, (still another of our familiars) Sohn, Swett, Dr. Thorek, (this is getting to be a social gathering of dear friends) Tinker, Tuckerman, (Hello, F. M.) Weber, and Wierum, to whom also a handgrip. Isn't this a noteworthy list.

Maybe we shall tell you more about what was on the walls, next month. Till then, if you live within an hour's ride of Chicago, seen this exhibition.

Cleveland Photographic Society

Not to mention the Inc. They adopted the Inc. so that they might do write. For those whose finer tastes revolt at puns we will plead guilty. It is not funny but it passes for good nature. Let it go at that. Well, more to the point, "Thru the Darkroom Door" tells the world that many members are assiduously wooing the more or less temperamental Muse of Bromoil. No doubt Drem has become a password to the inner circle and we can visualize a big, efficient Drem Transfer Press dominating the landscape of the proper room with a crowd around it waiting for a chance to peel that perfect ink-covered bromide onto an enchanting plain paper base. Go to it. Bromoil is a long road but every foot of the way lies in pleasant places. It is fun all through. If the craze grows as it has grown we shall soon have a degree of F. M. B. V. Fellow of the Mayer Bromoil Votaries.

R. S. Potter

Defender has been shaking things up and changing things about pretty freely since the beginning of the year. R. S. Potter is a chemist of international repute, having won his scientific spurs in the Ilford Laboratories of England, where he trained himself in every department of research and manufacture. He came to this country seventeen years ago and immediately connected with the company that has recently honored him. While in his high executive position he will keep still direct contact with the making of Defender products, specializing in Chloride and Bromide papers.

Nu Ace Mounting Corners

For many years these beautiful little devices for ready mounting of prints in a way to enhance their beauty without marring their form or condition. We are not overfond of color spots on our mounts, and were rather prejudiced against these things till we tried them. To our glad surprise they not only pleased us, but delighted those to whom we gave the pictures so mounted.

Drem Transfer Press

The Etcher's Press is not unfamiliar to photographers. Neither is the ordinary clothes wringer and wooden mangle. All sorts of things and all sorts of transfer presses have been tried by the Bromoil enthusiast who hoped to eke out worthwhile results without the necessary equipment to achieve perfection. After using the Drem Press any other device will seem like combing your hair with the leg of a chair, or developing a negative in Worcestershire Sauce. This machine is regulated from a central point and absolute evenness of pressure is assured at either or both ends of the rollers. It is heavy and substantial and has nothing added that cannot help toward the production of the results for which it is made, and nothing omitted which is essential toward the same ends. The price is somewhat higher than on other devices on the market but it would seem that a saving on wasted prints and time and energy would soon pay for many times the difference in cost. Write the Drem Products Corporation, 152 West 42nd Street, New York.

Ansco Bromides

When Ansco put its Bromide on the market its success seemed so immediate as to be one of the trade marvels. The profession seemed to have been waiting for it. Now we learn that dealers are supplying an insistent demand among amateurs and advanced pictorialists. Our friends the bromoilists have discovered it takes the ink gracefully and with ease and that gave sales one more impulse. Now A. S. Hofmeister tells us the commercial men are taking to it in a way to move the stock almost as fast as it comes in.

Bass Catalog

We are in receipt of a very interesting catalog from the Bass Camera Company, now in their beautiful new quarters at 179 West Madison street, near La Salle, Chicago. They will gladly mail a copy of this 60-page encyclopedia of motion picture apparatus for amateur and professional to any reader of Camera Craft who writes therefor. To which we would add that Bass invites all photographers passing through or resident of Chicago to make their home at the new and greatly enlarged quarters. We have known Mr. Bass and tasted of his welcome and are encouraged to assure every reader that the invitation is sincere and wholehearted.

The Murphy Catalog

George Murphy is a genial, kindly gentleman when you know him personally. To the American public he is an institution. And an institution that stands for integrity. Lately he put Percy Y. Howe in the armchair and resigned the glory of running things, but did he retire? Not by a jugful. When we saw him last he had a list of dealers in one hand, an order book in the other and a sharpened pencil in his teeth.

Well, Murphy, George Murphy, Inc., has issued a new catalog. It contains everything photographic that could possibly be demanded and some things that have only a meager demand. It is a respectable volume and it is well arranged and really tells what you want to know about the items listed. Send to 57 East Ninth street for your copy and enclose twenty-five cents to cover charges.

Haloid Novelties

For years Haloid specialized in contact papers of the high art and special commercial type. Their line was unrivaled in that class to which it catered. Portraitists and Commercial men, as well as the Army Photographer, are now offered a new product, Bromide paper in matte, glossy single and double weight, in three degrees of contrast, Press Outline that can be folded and creased without damage, and Enlarging Atlas, the old and known Atlas in an enlarging emulsion.

Greetings to that wonderfully pretty factory where photographic papers are made in surroundings as beautiful as a home, in lofts as clean as a model kitchen, by men whose contact is like the meeting of old friends. Keep up the good work.

The Ansco Little Red Wagon

Hoffmeister we see often, more pleasure ours, and Jenkins came all the way down the coast from Seattle to get a breath of California air and we were glad to see him. But where, oh where is my wandering boy tonight? Where is the rollicking Rorapaugh and his little red wagon? We see too little of the unstoppable youngster who made his way from New York to San Francisco in the Whiffet with the Ansco Carton upstanding in the rear. He made history on that trip for Ansco products and no doubt he is giving a good account of himself now. There is a picture of the rampant chariot in the snows of the high Sierras of last winter. But where is Rorapaugh? After reading this we should not be surprised to see him bursting into these offices with a hearty "Here I am."

Hirsch and Kaye Bargain List

This firm is known from coast to coast for its integrity and its Annual Bargain List carries with it a sort of guarantee that never fails to make returns to the buyers and sellers. The 1927 pamphlet contains many buys which will make the goods move rapidly over the counters and those who would succeed in getting some of the bargains through mail orders are advised to take time by the forelock.

The Graf Variable

In the May issue the advertisement of this marvel of objectives was made to state that the working aperture could be extended to f3.5, whereas the figures should read f3.8 and we hereby call attention to the correction. The outstanding qualities of the Graf Variable are too well known to make a difference of a decimal part of a decimal mean much but the integrity of the makers and our own desire to be accurate demands this of us.

The DeVry Summer School

From August 23rd to August 27th, at the Fairway Hotel, Chicago, the DeVry Corporation of that city conducted the second session of its annual Summer School. As this is an institution promulgating the highest form of broad and comprehensive Motion Picture Photographic education, we advise our readers to get in touch with the firm to the purpose of learning more about it and what it has to offer.

Wollensak Novelties

Keeping abreast with the progress that is being made in the amateur movie field, the Wollensak Optical Company, of Rochester, N. Y., has announced a line of accessories to further enhance this phase of photography that is so rapidly gaining favor.

Among the new items is a Telephoto lens. Such a lens should be included in the equipment of all amateur movie enthusiasts if gratifying results in home movies are wanted. For making close-ups of nearby and far-off subjects, a telephoto lens is indispensable because it aids the camera as a telescope does the human eye—it brings in the distance. These lenses are available in 3", 3¾" and 6" focus and the mounting is light in weight and very compact ready to fit Bell & Howell or DeVry cameras.

A complete line of color filters for movie cameras, made of natural yellow glass, is also announced. The advantage of a natural glass filter over the gelatine type is that deterioration and cracking under extreme climatic conditions are eliminated. The filters are supplied in hand-spun mounts to fit all lens equipment of Bell & Howell and DeVry cameras, as well as the Cine-Kodak Model B and others.

And then a Vignetter to fade in or fade out from one scene to another. This device gives a complete close-out and is fastened to the lens when taking the picture and by slowly closing the diaphragm, the scene being photographed gradually fades out and by opening the diaphragm the scene being photographed gradually fades in. This Vignetter gives a very pleasing effect in the projection and prepares the mind for the change from one scene to another. Vignetters are available to fit the Cine-Kodak Model B without special fitting, as well as Bell & Howell and DeVry cameras.

Memo

A phenomenal wave of popularity has carried the sale of the Ansco Memo camera beyond even the utmost hopes of the makers. Dealers are backordered and the factory is working overtime to catch up, we are told. This is not so wonderful when one has worked with this gem of a camera for awhile. It uses motion picture film, takes 50 exposures without reloading, automatically moves to the next exposure, has a really fine lens, makes pictures which may be enlarged within reasonable limits without grain, is a thing of beauty, and, best of all, is of the fixed focus type which gives sharp images without possibility of miscalculated distances. Don't borrow one to play with unless you are prepared to buy, for you will find yourself unable to resist the temptation and then—good-bye twenty dollars. Hoffmeister, darn him, lent us one for a day and we used up two reels and have been saying ever since, "Get thee behind me, Satan."

United States Civil Service Examination

The United States Civil Service Commission announces the following open competitive examination:

UNDER BLUE-PRINT OPERATOR.
JUNIOR BLUE-PRINT OPERATOR.
UNDER PHOTOSTAT OPERATOR.
JUNIOR PHOTOSTAT OPERATOR.
JUNIOR PHOTOSTAT AND BLUE-PRINT OPERATOR.

Applications for the positions named above must be on file with the Civil Service Commission at Washington, D. C., not later than May 28th. The date for assembling of competitors will be stated on their admission cards and will be about ten days after the close of receipt of applications.

The examinations are to fill vacancies in the Departmental Service, Washington, D. C., and in positions requiring similar qualifications.

The entrance salary for the under grade positions is $1,140 a year, and for the junior grade positions $1,320 a year. A probationary period of six months is required; advancement after that depends upon the individual efficiency, increased usefulness, and the occurrence of vacancies in higher positions.

Competitors will be rated on practical questions, and their education, training and experience.

Full information may be obtained from the United States Civil Service Commission, Washington, D. C., or the secretary of the board of U. S. civil service examiners at the post office or customhouse in any city.

Holliston Double Faced Cloth

The particularly fine products of the Holliston Mills have always commanded respect and a new product from the concern holds immediate interest for every photographer. The latest is a Photo Cloth with adhesive on both sides. One may paste the linenlike texture to a print and the print to flexible mounts in one operation. Amateur Pictorialists may make the toughest kind of flexible mounts by interposing the cloth between two sheets of paper and mounting their prints thereon. New effects can be created by using laid papers not obtainable in boards.

It will be of interest to note that having outgrown the old quarters the Chicago offices and warehouses now are at 812 West Van Buren Street. Holliston is growing as it deserves.

Kodak Booklet

As a lover of fine printing the Eastman Company has given me joy on many occasions. The latest bit of artistry that comes to my hand is a tiny booklet, part catalog, part stimulative propaganda, and all beauty. The cover is worthy of keeping in an album.

I don't know who is responsible for the selection and designing, or who is to be credited with the press work, but to them both or all, I want to send my modest and enthusiastic compliments. Studio Light, Kodakery, and the numberless items of printed matter are exemplars of fine printing and models of color schemes and registry.

If you want to see what inspired this ask your dealer for a copy of the Kodak booklet with the boy outside, the girl inside the French window, he with the golf bag and she with a camera resting on a round table. Done in two colors and black. If you know printing let me know when and where you saw better.

J. H. Schmitz Now With Eastman

The Oakland territory for the Eastman Kodak Stores, Inc., San Francisco branch, has been delegated to J. H. Schmitz, whose genial personality bids fair to make him a favorite with the transbay photographers. Luck to him.

A Notable Consolidation

Our readers have expressed their pride in our reproductions so often, and our reputation as being second only to the National Geographic magazine in the quality of our illustrations seems so well established, that it is only just at the first opportunity to express our indebtedness to the abilities and zealous care of the Commercial Art and Engraving Company in making this possible.

Just now we wish to announce that the firm as it existed for many years has been incorporated with the Sierra Art and Engraving Company to be known hereafter as the Commercial Art and Engraving Company.

H. B. Blatchly is the president, his son, W. H. Blatchly now in Africa impressing the lions and other fauna with his many talents is secretary and treasurer, E. F. Russ is vice president, and our genial and handsome friend H. H. Luff is general manager. M. M. Harris is art director, G. W. Kunnert is in charge of labels and cartons, Frank Vignola has charge of the sales and the force consists of F. Kawalkowski, E. LaMillar, and Roy Pohlmann on the city sales, and E. C. Warburton and T. H. Ellsworth on country sales.

With this statement goes a hearty wish that the larger concern may meet with a proportionately larger recognition and achieve a success worthy of its consistent integrity and other merits.

Evelyn M. Tonnemacher Retires

The friends of Mrs. Tonnemacher, and they are legion, may have noticed that a new name appears as Secretary Treasurer of the Camera Craft Publishing Company. Closing with the last year the little lady decided that husband and home called with a stronger urge than business, so decided to retire from these offices. The years of her service and fellowship in the routine endeared her to all connected with this publication and she is missed by all, including her successor who enjoyed working with her.

She is succeeded by Alice L. Burke, whose ideals and temperament bid fair to fully maintain the spirit that animates the force, throughout. And so while the Camera Craft family changes in name now and then, the sentiments and objects of your magazine continue.

Paul W. Macfarlane

Ability and modesty generally go together and it so happens that the Agfa award of first prize did not turn Macfarlane's head but has, rather, encouraged him to greater efforts toward excellence. A recent letter says characteristically, "This prize of course, may be only the proverbial flash in the pan, but I do love to try to make pictures and have been exerting myself for a long time to make something worth while."

Such a spirit cannot but succeed. It is only when a man gathers laurels for his own aggrandizement and cares not whether they come as pay for favors or the spoils of a swap system that means empty preferment and not honor.

C. P. Arnold and His Work

He is an Attorney at Law by profession and on the cover of the book which we shall speak he says he is the Prayer Book Man for Animals and Plants. We like the avocation better than the vocation. It spells something fine and doesn't suggest trouble. A Modern Prayer Book for Western Plants is a beautifully bound volume of album size consisting of poems illustrated with real photographs.

Paul True

We hit it off wonderfully at our first meeting. He's an old showman and so are we. When two old timers get together it's always fine weather. And now we shall have to reorganize our location of him. He never writes anyway, so we need not memorize his address, but we shall all want to feel we can shoot our astral being into space to the right spot to find him. By we is meant the thousands who know and love Paul. You shall be told therefore that he is now District Sales Manager for the Defender Photo Supply Company with offices in New York City. All right, Paul, that is where we shall look for you from now on.

The Pako Doper

Through an unfortunate error the Pakodoper was pictured in the March issue with the advertising matter of the Print Straightener. Pako needs no other correction than what is demanded by the error of others. If it's Pako it is right.

Fifty Dollars a Week With Car and Camera

The same author who gave us "How to Make Ten Dollars a Day With Your Camera, "has taken cognizance of the fact that in an age of automobiles there may be many who prefer riding to, from and during their work, to hoofing it. In a book as brief, compact, complete as the former, Mr. Paul Glenn Holt offers on a silver platter, as it were, an income of fifty dollars a week. There is no bunk or cloud-walking in this. The cover-jacket figures it this way:—

Expenses.

5 rolls film	$2.20
Operating car	1.00
Supplies	2.00
Total	5.20
Receipts	
Cash Sales	16.50
Day's Profit	11.30

We can assure our readers the text proves not only that it can be done but that you or I could do it—if we already own a car. Holt is a college man who worked his way through and his business experience was gained through use of the camera and not by a knowledge of business many of us have which should fit us to do even better than he did. The book is not a narrative but a real text book. It teaches you how to do it.

Board covers, 99 pages, $1.50. R, Snyder Company, Guilford, Conn.

FESTI FOTO ALMANAK

A perfect example of format and typography and from Tallinn. I want to confess right here to a great ignorance. I don't know where Tallinn is except that it is on the Gulf of Finland, and that I learned from a map on a card in the book. But what matters,—those who know the anguage will buy this almanak not only ecause it bespeaks their native land and ongue but for its real value. It is full of useful information brought up to the hour, is carefully arranged and comes in such shape as enables one to put it in the pocket between readings. Paper covers, 209 pages, Harry A. Malm, Tallinn, Vana, Kalamaja 3, and I think in Esthonia.

The Spell of French Canada

Whether we are peculair in our tastes and inclined to books of this sort or they are really as good as they strike us shall remain for the reader to decide. Certainly every one of the Spell series has given this reader great pleasure. French Canada is an especially engrossing subject and romance pure and simple cannot offer more thrilling incidents than the history of Old French Canada gives.

Frank Oliver Call has a sense of values and a keen instinct for human interest and he has made a book that will pass from hand to hand.

Page and Company, Boston, Massachusetts—373 pages, $3.75.

Elements of Photogravure.

Colin M. Bennett has enabled the American Photographic Publishing Company, 428 Newbury Street, Boston, Massachusetts, to give us the only book now obtainable on this very interesting subject. Full and explicit directions are offered on working the flat plate process and one very helpful chapter is devoted to describing the difference between this and Rotary Gravure. $2.50.

Retouching and Finishing for Photographers

Pitman and Sons, Limited, once again and this time with a work that has been awaited for some time. We have had very little that has satisfied, succeeded in covering adequately the why, when and how of retouching and in this volume of over 130 pages, J. Spencer Adamson has given us what will prove of the highest value to professional and amateur photographers. The text represents a quarter century of experience as a member of the craft.

A Manual of Bromoil and Transfer

Doctor Mayer wrote it and the American Photographic Publishing Company issues it. Need we say more in its favor? Since the publication of the original Doctor Mayer Manual new things have come into bromoil and this later brochure carries the subject up to our time. In the past year, too, Doctor Mayer's own make of bromoil brushes, inks, bromide papers, transfer papers, transfer press and other perquisites of the process have been available in this country and the impulse this has given to picture making by the foremost control method will undoubtedly react in making an unusual demand for the book. The book in paper covers sells for forty cents and is classified as number 12 of the Practical Photography Series.

Picturesque Great Britain

If the title of the book did not immediately intrigue one, then the statement that it is one of the Pictorial Series of the World certainly would do just that. Without either tempting fact known, the name of our friend, E. O. Hoppe, on the cover as its author must sell any book, for he is a pictorialist, a traveler, an ardent photographer, who has endeared himself to amateur and professional photographers, persistent and occasional travelers and to the rest of humanity who are neither, but who do love beautiful pictures and interesting reading matter.

Picturesque Great Britain is a work of art. It is large in size and printed with all the skill that modern printers and reproducers command. Bound in cloth and substantially boxed with title on container. Published in the United States by Brentano, New York. Price not given, but we are informed that it sells for $7.50, to which we would say that double the price should still be cheap.

Elementary Clinical Photography

The Eastman Kodak Company has done more for photography than make and sell the best in goods photographic. Their research laboratories have impelled advancement and helped photographers in ways that no private enterprise has ever done before in this field. The latest pamphlet will supply physicians, surgeons and dentists with information that they may find in no other book. The foreword carries a suggestion that should not escape the scientific reader in that it bibliographically advises the collateral study of "The Fundamentals of Photography," Dr. C. E. K. Mees, and "The Photography of Colored Objects." Both are published, also, by the Eastman Company and sell for $1.00 and for 50 cents, respectively.

Apologies to Pitman and Sons

Somehow our mind went astray when we reviewed several books issued by the above well known publishers. We seemed to insist on making the name Putnam. Modestly enough we substituted a U for an I, but accuracy and justice demand that personal idiosyncracies be made subservient to the truth. We recognize that every man has a right to insist on having his name spelled correctly and so anticipate a protest with this apology. The name should read Pitman and Sons, not Putnam. The books are excellent whoever published them and this additional publicity is not wasted if it leads you to reading the works mentioned and to your profiting thereby.

Statement of Ownership, Management, Etc. of Camera Craft

Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24th, 1912, for April 1st, 1927, of "Camera Craft," published monthly at San Francisco, State of California, county of San Francisco.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Ida M. Reed, who having been duly sworn according to law, deposes and says that she is the Business Manager of the "Camera Craft" and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24th, 1912, embodied in Section 443, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

Publisher, Camera Craft Publishing Company, San Francisco, California; Editor, Sigismund Blumann, of San Francisco, California; Business Manager, Ida M. Reed, San Francisco, California. That the owners are Camera Craft Publishing Company, San Francisco, California; Ida M. Reed, San Francisco, California.

That the known bondholders, mortgagees and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are none.

That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest, direct or indirect, in the said stock, bonds or other securities than as so stated by her.

(Signed) IDA M. REED, Business Manager.

Sworn and subscribed before me this second day of April, 1927.

LILLIAN PLATT SIME, Notary Public.

In and for the City and County of San Francisco, State of California. My commission expires August 18th, 1927.

. XXXIV No. 7 JULY, 1927 Price 20 Cents

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CAMERA CRAFT
A Photographic Monthly
SIGISMUND BLUMANN, EDITOR
Claus Spreckels Building, San Francisco, California
FOUNDED MAY 1900

VOL. XXXIV JULY, 1927 NO. 7

Portraiture in America as It Is

By Sigismund Blumann

Illustrated by exemplars from some of the foremost photographers.

PHILLIP CONKLING

In England a classic conservatism governs and restrains the best professional portraitists and photography has attained to a dignity which almost seems to establish that policy as best. Certainly there is a satisfying quality to the work of such men as Marcus Adams, Swan Watson (who is really Scotch), and the other masters which appeals to our radical temperament as if we, too, were likewise trained. I mention Watson because of his Miltonian heroic style and Adams for his lyric rendering of young creatures who, lovely in themselves, become lovelier as their image passes through his lenses. At what point between the snapping of the shutter and the putting on paper the artist's magic turns children into song I cannot say, but it is done. Those not named are none the less worthy of their fame and we accord them their due.

In Austria, especially in Vienna, a trend has been leading to what ultimate we cannot say. The Viennoise is always highly artistic. Portraits never leave an establishment as so much merchandise made to get in the money. I have seen very little "Bread and Butter Stuff" from those studios. Yet it seems they have a market which encourages and subsidizes just what is being done. Portraits that vie with modern painters and go a bit beyond. Daring ventures in lighting and mediums that even we Americans should not dare in the one case and could not make profitable in the other.

LIONEL WOOD

Notwithstanding which we are nationally well to the front in pho tography, the professional and amateur classes. In portraiture som wonderful compromises have been achieved between the conservatism of Great Britain and the ultra-pictorialism of Austria. We have ingeni ously and ingenuously borrowed from the Movies those trick lighting which originated in Hollywood and by careful adaptation have almos made them standard. Back-lighting, after the initial period of wildness

MONTE LUKE

settled down to very attractive renderings and the nimbus of beautiful hair enhanced many a pretty face as never before. We have advanced along different lines from our European brother craftsmen. We are not inferior. We are different. Perhaps that is good.

Certainly there is a variety to American work that is all its own. There seems to be no fixed way of doing the thing. Each man seeks to say what is in him in his own way and that certainly is as it should be.

PAUL DE GASTON
San Francisco, California

Some have more to say than others, and some can say it better than their fellows.

This brings with it a virility that gives a zest to the photographer's work as he works and to the public's acceptance of what is wrought. Spontaneity and enthusiasm are contagious and stimulating and these should be cultivated where non-existent, and fostered where already possessed. Two millions spent in advertising photography will do wonderful things in bringing the people to photography. Art, care, labor, skill, interest and integrity must keep them. The advertising will bring the customer, the photographer must satisfy and please him.

This should lead every photographer to take stock and ask himself this question: "If the two million dollars advertising campaign doubles my business how well prepared am I to meet the demand, to nurse it, to retain it, and make it grow on my own accord?"

LOUIS DWORSHAK

As a more or less keen observer, and certainly a deeply interested friend of the craft and the splendid men and women in it, I feel most are well prepared for the best. That they have survived the worst, have grown and are growing, produced and are producing really fine work, and have shown the stupendous courage and enterprise of raising enough amongst themselves, over one and a half millions of dollars, for the betterment of their business is all in evidence of their status, individually and as a craft. We should not be boastful but we can, deep down in our hearts, feel proudly that even if we be accused of being blatantly

FRANK SCOTT CLARK

braggard we at least live up to our loudest brag and should be condoned a little loud speaking in our own behalf when much is said to our derogation. We are human.

But portraiture, of all branches of photography, is most potent in bringing men together. It is a gregarious occupation, this taking of faces. It is essentially a living gotten from our kind and not from the

SAN FRANCISCO
PUBLIC LIBRARY

MARCUS ADAM

J. Anthony Bill

big, open spaces or in the quieter, darker rooms of the commercial establishments. In that the portraitists of America are tied, heart to heart, mind to mind, and I almost find myself saying soul to soul, by invisible strings to the portraitists of Europe and any and all parts of the world where the art is practiced as an art, as a profession.

It is an art. It is a liberal profession. Let us approach it with that realization, pursue it with dignity and pride and make every exemplar something which entitles us to claim to be a professional, and artist.

JOHN HOWARD PAINE

With that point-of-view let us, furthermore unite our efforts in a concerted move to raise the standards to a point of excellence worthy of pride, to the cultivation of popular taste, and to a betterment of conditions. In a word consider the Association and the things for which it stands: the National Association and the things it has already achieved.

(To be continued)

Night Photography

By John E. Garabrant

Illustrated by the Author

John E. Garabrant is another friend whom I have never met in person. Our contact in the very first letter was established. He looks British. He is warmly friendly and I hope he has the British tenacity of friendship. He has an enviable reputation in the craft and I will confess to preferring to hitch my wagon to the stars. This is a truth that must please him and one that gets the endorsement of the profession—John Garabrant is at the top of technical photography and he brings taste, art, and sentiment to bear on what might be dull stuff in less able hands.

S. B.

In telling the story of my experiences with Night Photography, I would like to digress a few moments and give the reason for specializing in that particular branch of photography.

Some years ago, in planning to make photographs that would illustrate the product the New York Edison Company was selling—Service and Electric Light—it occurred to me that the panorama of the large buildings of our great city illuminated at night would tell the story, without words, better than anything I could think of at that time. It seemed apparently simple to make a photograph showing large buildings ablaze with electric lights, after sundown, but I learned that I had many troubles ahead of me before I would be able to successfully master the conditions. It may be interesting to know the principal requirements that I have found were necessary to become a successful recorder of conditions at night.

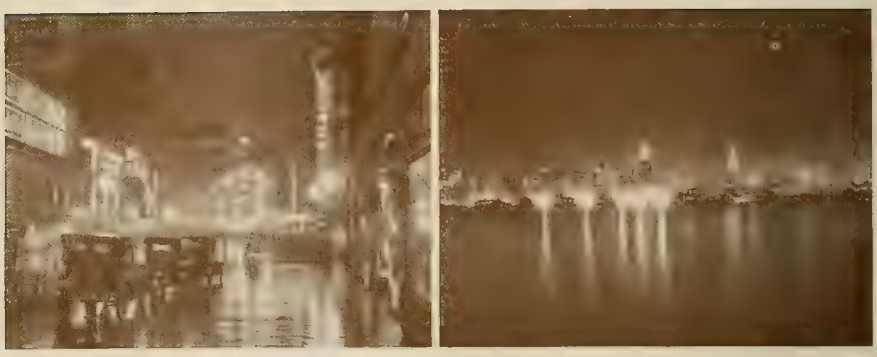
One must have vision. He must be able to see things quickly that are so commonplace to most of our people that they pass them by. He must have a soul of romance to dream dreams of wonderful effects coming out of masses of shadow and light. He must be a lover of outdoors, because, if he is not, there are many wonderful changes taking place in the activities of the city life that are recorded by the turning on and off of electric light, that the indoor man never notices. He must be willing

NEW YORK BY NIGHT *John E. Garabrant*

to sacrifice his personal comfort, in the winter time particularly. He must be patient, for (as I will bring out later) it requires a tremendous amount of patience to bring in a successful night picture.

In this connection, I shall always carry in my mind an interesting incident that occurred during the early part of my experience in making pictures of this kind. I noticed one evening, while standing knee-deep in snow in the center of a street, with an 8x10 camera on a very high tripod, that there was a man walking up and down eyeing me very suspiciously, and, after some minutes, he made several attempts to come out into the street to me, then seemed to think better of it and started on, but, finally, he did come back and said to me: "Young man, perhaps someone has given you a camera for some reason or other, and you are evidently very enthusiastic about it, as I have noticed you are out here apparently trying to make a photograph, and, as I have been a photographer for over thirty years, I would like to give you a little advice. You are wasting time in trying out your new apparatus at this time of night; you know there are set rules about making photographs, one of them being that we must have plenty of light, and I would suggest that you buy a good book on 'How to make Photographs,' or, if you will come up to my shop, I will be very glad to explain the essential things in making good pictures." This man then handed me his card and traveled on.

This was all very amusing to me and rather thrilling. In the first place, I had made several fairly good exposures before, and knew that pictures could be made at night. In the second place, I was elated with the idea that this photographer probably had not given my line of action any thought, and, therefore, I must be doing something that was practically along new lines, for, incidentally, this same man was, at that



THE BIG CITY LIT UP — *John E. Garabrant*

time, a noted photographer in our city. We have since laughed over the matter and he is convinced that photography can be learned other than from set rules.

Now, getting back to the practical side of making photographs at night. I want to emphasize one particular thing that makes Night Photography successful. As most workers know, there is such a thing as atmosphere, and atmosphere in Night Photography is absolutely essential for good pictures. My experience has taught me that the larger the lense opening is, the more of this atmosphere you will actually photograph.

The scene that is to be photographed should be studied during the day for the best location in which to place the camera. This location must be such that the camera is rigid and on ground that does not unduly vibrate and in a place where it will have the least amount of interference by persons or objects continually passing in front of the camera during the exposure.

The night that you pick for making your picture, if the picture happens to be at any distance, as for instance, the sky line of a big city, must be a very clear night and free from haze. I have found that the month of October usually produces some very wonderfully clear, crisp nights, or, during December, when the city is under a blanket of snow. In this connection, I might state that it is a mistake to make a short exposure before dark, and then continue with the longer exposure after dark, because in so doing you will lose much of the brilliance that a straight night picture will give you.

The next most important factor is exposure. It is a very hard lesson to learn that photographs made at night must have enough exposure to register the shadows. It is a tremendous temptation, for one not accustomed to making pictures at night, to short-time his negatives. He can only see the blaze of light and he is fearful lest these lights in the picture will cause overexposure to the extent of ruining the negative. If the impulse to short-time the negative is obeyed, the result will be a thin, contrasty, or, flat negative. Exposures of night pictures vary all the way

from ten minutes to two hours. The ten minute picture being that made on a brightly lighted thoroughfare, where many electric signs reflecting on the streets greatly help the exposure, or, on a rainy night, where reflections on the wet pavements reduce the exposure by one-half, and, very often, produce some very wonderful effects.

In the case of long distance pictures, or, where the conditions are such that most of the light comes through windows of buildings, the exposure will be very much prolonged. In fact, many times, two hours is not too much time for an exposure. This is where patience plays a very large part, as you can readily understand working in a cramped position, perhaps on the end of a pier, or, on the coping of some building, where you have to kill an hour or two, waiting for the exposure to be completed. We are, however, recompensed many times for the long wait by the everchanging activities of the city below, or, beyond. During the period of the full moon, exposure is necessarily cut down considerably, and I find that many interesting studies can be made with the moon in the picture, which will later show the distance the moon has traveled across the plate during the exposure.

After the photograph has been made, there is still a lot of work to be done that will again require much patience. Some photographers use the tank method of developing and get some very remarkable results, but I have found that the old-fashioned tray method, using pyro for developer, gives me the best results. This developer is regulated to suit the particular negative that I have made. If my picture has a great quantity of light balanced against many deep shadows, I would then use a few drops of carbonate to soak my plate in for several minutes, and then develop in pyro and sulphite. If, however, the negative is of a scene similar to sky lines, where there is a great distance between the camera and the subject, the danger of overexposure from the lights is not so great, and I would develop such a plate with the ordinary pyro solution, reduce the carbonate about one-half and increase the amount of water about double. My favorite base for making night pictures has been the Standard Orthonon Plate. With such a plate I would reduce

the quantity of water three times in many cases, and develop that plate perhaps from one-half to three-quarters of an hour.

I have made some very interesting things on film, and believe that they are perhaps as satisfactory, from the standpoint of commercial use, as plates. Of course, the question of quality has always been a matter of argument, and I will leave that to some Debating Society to finally settle.

Getting back to the physical part of the job again. I cannot refrain from urging all of those who are interested in the unusual and admire spectacular effect, to get out at night and become acquainted with the charm of their city, the reflections of light and shadow, that they can see or enjoy only at night. I would suggest that they get out on the end of a pier, or, on the top of a tall building, and view the city from that location, and, after a little experience, they will be able to read the pulse of the great city by the way the lights go on and off in the buildings; how the elevators climb from floor to floor and can be followed, perhaps one-half mile away, by watching the lights passing the different windows. To me it is a relaxation from my arduous duties during the day to view this entrancing panorama, and I many times take advantage of the inspiration that one can always get by studying the heart throbs and activities of the city from some tall building at night. Try it!

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Dubitas et Felicitas

By Sigismund Blumann

Vitricine, and stony green, like Jade
The sea spreads to the lowering sky
Resembling much an animated glade
O'er which the scudding storm clouds fly.

The salt bespattering gusts encrust the face,
Dull shadows screen the wan, expiring moon,
And every now and then the stygian space
Illumines with a livid glare, till soon—

The heavens open and the pent up flood
Drenches the world and hisses on the strand,
As if some Titan, injured, poured his blood
To swell the tide and smut the cursed land.

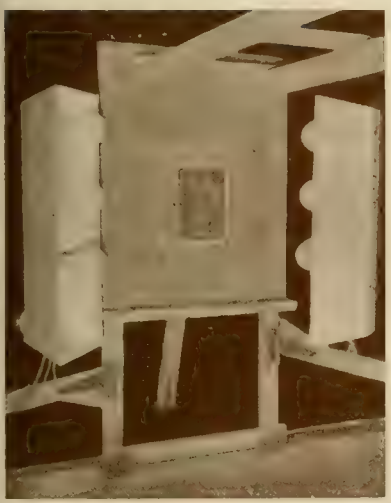
There is no God above this thrice damned shore,
There is no heaven in this slatey blue:
But hold! The sun comes out once more
And gold-red rays the ocean's waves imbrue.

Man is a creature fashioned to a mood:
His mind outstretched to infinite, the sod
His parent. Made of bad and made of good.
The sun is shining, and there is a God.

An Efficient and Inexpensive Copying Machine

By J. G. Pratt

Illustrated by the Author



One of the most remunerative items in the work of the commercial photographer is that of copying, many of even the larger studios taking in as much from copying old portraits and other material as they do from portraiture, and the amateur who take photography more or less seriously, generally views with envy the copying machine in the shop of some friend who is a professional. He imagines, however, that such an outfit is either out of his scope or too expensive for him to indulge in, although such is not the case for a first-class equipment, capable of as efficient work as any professional product on the market, can be constructed in a few evenings' work and at a total outlay in cash of not over eleven or twelve dollars.

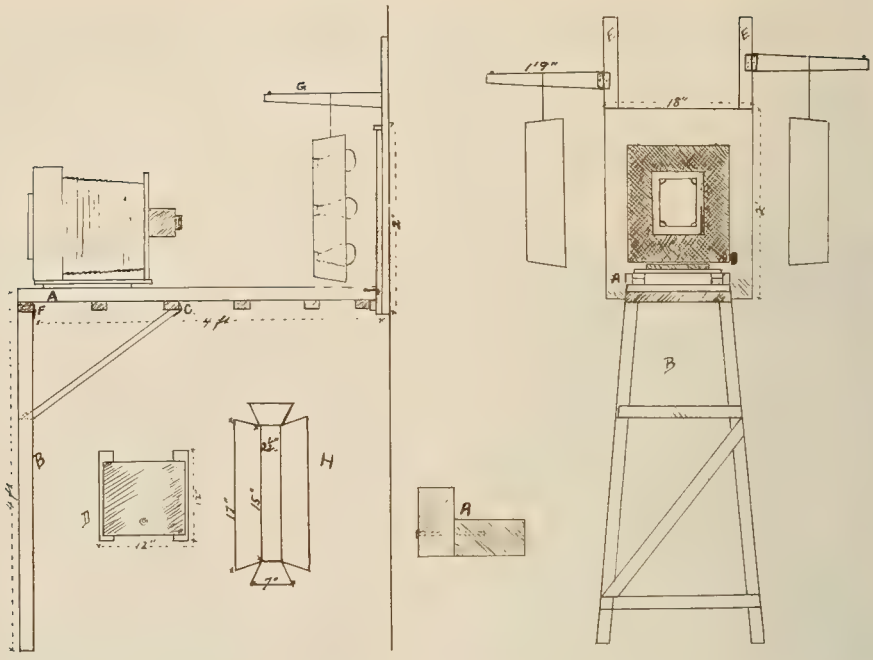
If the darkroom is not sufficiently roomy for it to be a permanent fixture, or if it will only be used occasionally, it can be made to fold up and stow away in a rack near the ceiling where it will be entirely out of the way.

The Track

The first requisite is a track on which the camera will slide back and forth in front of the easel, and for this purpose three or four 12-foot lengths of 1x1¾-inch dressed pine or spruce strips should be secured at the mill.

The track is made by fastening two strips together as indicated at "A" in the diagram, and if the machine is to cover the scope embraced in ordinary commercial work, it should be at least 4 feet long. This will not only include any work to be done with a small camera, but will permit the use of a long-focus lens in copying letters and 8x10 portraits natural size; smaller prints can be copied natural size or larger ones reduced with a 7 or 8-inch lens; and with a 5 or 6-inch lens and a long bellows draw, small prints can be copied and enlarged at the same time, saving the extra process of resorting to the enlarging camera.

In this latter connection a so-called "cone," which is merely a box fitted into the lens-board opening, is a valuable adjunct. It not only



lengthens the bellows considerably but permits the lens to be brought up close to the subject being copied without cutting off any of the light from the reflectors.

The tracks should be perfectly straight, and if the strips have a slight curve from warpage, this can be taken up by placing "opposites" together. They are 12 inches apart, inside measurement, well braced with cross strips underneath, the camera end resting on a support as indicated at "B." This in my own case is 4 feet high, but can be made to suit the individual needs. The other end rests upon a support along the bottom of the easel, and can be made either permanent or held in place with hooks. If it is to be portable, the support and brace should be fastened to the track with hinges at "F" and "C."

The Runners

The runners on which the camera rests, "D," are strips 12 inches long, and in fastening these together by a board across the top, they should be set in their proper place on the track with a thin cardboard between one runner and the side, in order that a slight clearance will be obtained, allowing the camera to slide back and forth without binding.

The board should be fitted with a socket obtained from some discarded tripod, that is, if an 8x10 camera with interchangeable 5x7 back, is to be used. If using only a 5x7 or smaller camera it should be elevated so that the lens comes about in the center of the easel and at a height convenient to the eye for focusing when standing erect.

The Easel

An inch board, 18 inches by 2 feet, either pine or spruce, can be obtained from the mill for about a dollar, and in selecting this care should be taken to see that it is free from knots and warp. It should be well braced across the top and bottom, the uprights "EE" acting as braces along the sides. An old drawing board makes about the best easel obtainable.

The uprights "EE" are at least 2 feet 9 inches in length, and the swinging-arms, "G," 1 foot 9 inches. If the easel is not to be a permanent fixture, one of these arms should be sufficiently higher than the other so that they can be folded forward when swinging the easel up to the ceiling.

The Reflectors

The reflectors are galvanized iron, "hemmed" on the edges to make them smooth and more rigid, and these can be made to the size indicated in the diagram at "H" by a tinsmith for about four dollars a pair. The centers of the sockets are placed 5½ inches apart and this, with 75-watt white nitrogen-filled bulbs, gives perfect illumination. The reflectors seen in the photograph were made to take the lights slightly further apart, but this was later found to be less efficient for general work. The reflectors, of course, should be painted inside with white enamel.

Wiring

It is an easy matter to drill small holes through the back of the reflector pans and fit the porcelain sockets with the bolts which are made for the purpose. These are then connected up in series; the cable of one reflector is spliced into that of the other; and it is then carried on to the wall socket. Sufficient room should be given, however, for the arms to swing wide apart for convenience in adjusting the matter to be copied.

It is desirable that the reflector on the working side of the camera be fitted with a switch, for convenience in turning it on and off without pulling out the wall socket. In this manner the focusing can be done with the lights on one side, and the other lights only turned on during the exposure, which will materially lessen the electric light bill.

Operation

The reflectors should point at about right angles to the easel, and should be close enough together and to the easel to give the best illumination. Sometimes it is necessary to flatten out the thing being copied under a sheet of glass, and in such cases the lights should be separated sufficiently to avoid reflections. This can be determined, if desirable, from underneath the camera by looking up at the easel with the eye directly under the lens.

A very large field can be covered by drawing the reflectors considerably back from the easel, the usual distance being about seven or eight inches.

With this outfit exposures range from about ten seconds to half a

minute at stop 16, and lights working more rapidly would not be desirable.

Drawings and Printed Matter

About the simplest work done in copying are black and white line drawings or a page of printed matter; that is, if one uses a process plate or film and the appropriate developer. By far the best developer for this work is the one recommended by Eastman, and containing caustic soda, as follows:

(A)	Potassium metabisulphite or Sodium bisulphite	¾ oz., 32 gr.
	Hydroquinone	¾ oz., 32 gr.
	Potassium bromide	¾ oz., 32 gr.
	Water	32 ounces
(B)	Caustic soda (Sodium hydroxide)	1½ ounces
	Water	32 ounces

Keep in separate bottles and use equal parts of each. Eastman recommends for normal exposure from 2 to 3 minutes development at a temperature of 65 degrees F., although the writer seems to secure much better results with a 2 minute development at 70 F..

Remember that as far as the negative is concerned you are photographing the white paper and not the drawing or printed matter, and that you want the shortest exposure which will record the background as dense as possible, and at the same time leave the drawing or print as clear glass. Where the drawing is rather faint, or the page yellowed with age, excellent results can be obtained by over-exposing and under-developing; and after washing, intensify the negative. As the intensifier works more rapidly on the dense portion of the negative the line portion will be little affected.

Portraits

One of the best all-round developers for negatives, and one which is especially adapted for copying portraits, is as follows:

Water	120 oz.
Metol	56 gr.
Sulphite soda	2½ oz.
Hydroquinone	½ oz., 22 gr.
Carbonate soda	3½ oz.
Bromide	48 gr.

This solution in a tank takes from four to five minutes for proper development in copying, and from six to seven minutes for ordinary photographs, and about one minute less when used in a tray, and it works equally well in either case. In tray work it can be poured back into the bottle and used repeatedly for two months or more; and in a tank of at least three-gallon capacity, such as used with 5x7 and 8x10 film hangers, it is practically everlasting, provided fresh solution is put in occasionally to keep the developer at the proper level, and the floating top is used to prevent oxidization. The writer has used this developer

in a tank continually for eight months, and there appeared to be not the slightest change, either in the brilliant quality of the negative or in the length of time required for development.

In copying portraits the aim is toward softness, and the writer secures the best results with a commercial orthonon film, the lens at stop F.16, and a short exposure, which will give a fairly thin, easily printable negative. If the print is sepia, it can be nicely recorded on the orthonon film by doubling or trebling the exposure and giving the normal amount of development.

Ordinarily copies are likely to be a little more contrasty than the original portrait, and it is therefore advisable to print them on one of the better quality portrait papers, using the developer recommended by the manufacturer.

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Law For the Photographer

By M. L. Hayward

The Photographer and the Indemnity Bond

If a photographer takes out an indemnity bond to indemnify him against the dishonesty of a certain employee, and the bond contains a proviso that the photographer and the indemnity company shall share any recovery made by either on account of any loss in due proportions, and insured employee embezzles the photographer's money, gets "cold feet," and returns part of the stolen funds, before the photographer discovers the shortage is the indemnity company entitled to the benefit of its proportion of the returned money?

This point arose in the recent Wisconsin case of Belgium Bank vs. Maryland Casualty Company, 187 Northwestern Reporter, 667, the Wisconsin Court deciding that the photographer was entitled to recover the full amount named in the bond, $20,000, on the ground that the Casualty Company had not made a "loss" until it had paid the photographer.

"The language of the condition is that the employer and the company shall share any recovery in proportion that the amount of the loss borne by each bears to the total amount of the loss. Under the terms of this bond the only loss which the Casualty Company bears is that which it sustains by reason of the payment contracted to be made. Until such payment has been made the Casualty Company has borne no loss. The photographer sustained his loss when the embezzlement took place. The amount which he may claim from the Casualty Company is the amount of the embezzlement, less the amounts returned by or recovered from the defaulter. If, after the payment by the Casualty Company is a loss, a recovery is thereafter made, then in accodance with the terms of the condition the recovery should be shared in the proportion that the amount of the loss borne by each of the parties bears to the total amount of the loss," said the Court.

The Letter of Credit

"We will fill your order of 10th inst., payment on presentment of sight draft with invoice and bill of lading attached, you're to open a confirmed irrevocable letter of credit with the Sand Bank in our favor for the full invoice price, shipment to be made during August and September," the Photography Company wrote, the buyer made the necessary arrangements, and the bank wrote a letter confirming the credit, without naming any specific date for the expiration of the credit.

The Photography Company shipped the goods in September, but they did not arrive till December, and the bank refused to pay the draft.

"The goods were shipped in December, and our letter of credit expired on October 1st," the Bank maintained.

"There was no time limit fixed in your letter, so the only condition was that the drafts were to be presented within a reasonable time," the Photography Company argued, and the New York Court of Appeals (in a case reported in 148 N.E. 664) ruled against the bank.

"By a stipulation of the parties it was agreed that in the ordinary course of shipping it takes 75 days to bring goods from the shipping point to the destination. Goods shipped the first day of August, the earliest possible date for shipment under the sales contract and the letter of credit, could not possibly reach the shipping point until 15 days after the expiration of the letter of credit, if the bank's contention be correct," said the Court.

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EDITORIAL NOTE: We learn that one of the unlooked for good effects of this series by Mr. Hayward, has been to stimulate many photographers to studying the law as it appertains to their profession and its exigencies. These little articles can be expected to do no more than hit the high spots. Let them encourage you to wider and deeper reading.

ƀ ƀ ƀ S. B.

M. O. Leonhart—A Character Study

By Sigismund Blumann

If you hear an ominous growling in the offing: If someone seems to be finding the world rotten, the weather bad, mankind wrong, and everything just as it should not be that is Leonhart talking about your troubles, his troubles, and troubles in general. You expect to see a small, thin, sour, grouch and are dumbfounded to meet a six-foot, 1-inch or two fellow with a twinkle in his eye and a sentimental formation to his mouth. He is about as prickly as a cockle-burr but he's as fine as they make 'em and when he isn't grouching he is doing some kindness or another for somebody. Yes, even while he is the most cantankerous, he probably is planning to help or serve. A funny cuss.

We like him because he is as he is. When the growl grows gruffest we grin in his face and he grins back with a sheepish "Well, isn't that

the truth?" What the Photo Finishers of the Bay Cities should have done without him I cannot conjecture but I know what he has done for them and helped them to do. As Secretary he worked for months without a cent of remuneration and we owed him dollars and dollars for stamps bought with his own money. Then we awoke to a sense of shame and voted him a salary of a hundred dollars a year and no one knows if he ever demanded his pay or got it.

He isn't a Photo Finisher. He isn't a photographer. He is not even an amateur photographer. One of his friends happens to be a Finisher and in this wise the job of secretarying was wished on him. When the attendance at a meeting is poor you should hear him. Gee! He goes strong. We are a bunch of quitters, mutts, dubs, and anything else you choose. He is going to resign. He has not resigned and will not resign as long as there is urgent work to be done.

His letters are literary gems. To strangers they sometimes come as slaps with a wet towel, but they are masterpieces made to sting for a purpose. That purpose has been achieved inasmuch as the Photo Finishers of Northern California hold together and are overcoming difficulties, surmounting obstacles, and arriving at success, greatly through his efforts.

The best summary of an appreciation of M. O. L. is presented in the following letter. It is characteristic and enlightening. No Photo Finishers should come west without asking his fellow-craftsmen to show him Leonhart. He is Rara Avis. Some Bird. A young Boythorn.

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MASTER PHOTO FINISHERS OF NORTHERN CALIFORNIA

A junk shop near a railroad crossing in Denver carries a sign with this hint to the motoring public, "Go ahead; take a chance. We'll buy the car."

The same may apply to YOU as a Master Photo Finisher. This is the second reminder to place your order with eastern headquarters for 1927 Take A Picture Week display advertising. If you fail to do so . . . . . "Go ahead; take a chance. Your competitor will reap the benefits by his agility and through your lack." See your fellow member; order in one quantity and use the saving thus obtained for actually placing the material where the public will see and respect it. Take A Picture Week from April 24th to 30th is strictly an Association affair. You alone create your profits this year.

If this Association means anything to you . . . if you are going to protect your interests . . . your money invested in your membership . . . it is needless to say "Enter into the spirit that is being created for you." The last jackass in a 20-mule team is as essential as the leading one . . . the only difference being he is not noticed as much . . . and maybe after all he, too, is a mule and not a jackass.

The Northern California Division has set to effect the following ideals . . . are you going to help?

Elimination of Free Enlargements
Universal Trade Discounts
Protective Contracts with Agencies
Universal 24-hour service
An effective Credit and Rating Bureau
Protection of the Public Through Quality

M. O. LEONHART,
Secretary-Treasurer.

Pictorial Publicity Photography

By Leonard A. Williams

State Teachers' College, St. Cloud, Minn.

Illustrated by the Author

Fashion Illustrating

One of the best paid fields open to the Pictorial Publicity Photographer is fashion illustrating. Look back through some of the best magazines of ten years ago and see where the photograph stood, as compared with the hand made illustration, in bringing before the public the new things in women's fashions and you will find it had a very small part. It was a common remark to hear the hand illustrator express himself somewhat like this: "Don't worry about photography ever taking our work away from us." That you may judge I ask you to note today's work done by the photographer and the hand illustrator in the leading books, magazines and newspapers and try to imagine what the future of Pictorial Publicity Photography is. The question now asked is: "What has made the camera the master of the illustrating field in women's clothing, or fashion illustrating as some would rather call it?" Allow me to repeat the old belief that woman was the Creator's last piece of work on this earth, and was given to man to honor, love and protect. How he has failed and succeeded in the past is far too long a story to tell here.

The artist of ancient times as well as of today assigns a very high place to the nude in painting and all the fine arts, especially in costume designing, because a study of the nude is the necessary foundation for all good representation of the human figure. When a master of form does not make preliminary sketches, he dispenses with them only in virtue of the knowledge gained from long study of the figure, which enables him to see at a glance the slightest indication in the outer garments of the natural form beneath.

That you may see for future comparison, the hand illustrator's work from the beginner to the finished worker, I ask you to turn to Plate One and notice the great difference in the three figures at the top of the plate. All the work on this plate was done by a beginner. Fig. 1 shows a tall thin figure. Fig. 2, a normal figure. Fig. 3, a short, fat figure. The

PLATE ONE
FIG 1.
FIG 2.
FIG 3.
FIG 4.
FIG 5.
FIG 6.
FIG 7.
FIG 8.

next move was to place clothing on the sketched figures which we see in Figs. 4, 5, 6, 7 and 8. Sketches were made first in pencil, then inked in and the pencil marks cleaned off. I want you to notice the very little impulse or feeling these figures create within you to be a fashion illustrator. Compare them with Plate Two, the work of finished hand illustrators for the best magazines today. Fig. 3, Plate Two shows how Ruth Eastman goes about sketching the nude figure and then gowns it. Figs. 2, 6 and 10 show line drawings with some light and shade effects. I want you to notice very carefully Figs. 4, 5, 7, 8, 9 and you will see how close

the hand illustrator has kept to the work the camera does in style. Fig. 5 is a beautiful piece of work of which any photographer can get much help from if he knows very little about lighting and tone values. Fig. 8 is another very fine piece of work in light and shade effects with composition that is hard to find among illustrators today. I believe Fig. 9 is the closest I have ever seen a wash drawing come to a photograph in being able to fool the eye for a short time. Before leaving Plate One let me draw your attention to Fig. 10. Ask yourself if a camera having a normal human being before it could ever make the mistake of stretching

a model to a point where she would have ten times her head for height. This illustration is one of the thousands that we see every day in books, magazines and newspapers and think very little of it till we see illustrations made with the camera as we see on Plate Three. Compare the illustration made by Ruth Eastman, Fig. 3, Plate One, with the DeMeyer illustration on Plate Three, Fig. 6. You will see that the photographer has not needed the nude figure to tell his story in picture form and what woman would not look with much care before going somewhere else to buy after seeing this illustration in her favorite magazine. Compare Fig. 6, Plate Two with Figs. 3 and 5, Plate Three and see how much more beautiful the camera has done its work over the line drawing. Then compare Fig. 1, Plate Two with Fig. 1, Plate Three and say which will tell the story best, or go to Figs. 2 and 9 for further proof. If one were going to pick from a book or magazine illustration a party gown, which would you think should get the most attention, Fig. 10, Plate Two; Fig. 8, Plate One, or Fig. 4, Plate Three?

What has been said about women's clothing or fashion illustrating can be applied to men's clothing, in fact the men's field has not been started as pertains to real illustrations that pull attention and sell goods for the merchant and manufacturer. I suggest that you watch the pages of the leading magazines and see where you can start and obtain some of this business. It will mean work on your part and many disappointments, but you will never amount to anything till you travel the road and get the education that others have. Two good books that will help you to know more about the human figure and how to apply it to your work along the lines of fashion illustrating are "The Human Form and Its Use in Art" by Yerbury and Ellwood, American Photographic Publishing Co., Boston, Mass., and "Costume Design and Illustration," by Ethel Traphagen, John Wiley & Sons, Inc., New York City. In the last named book you will find a wealth of material on Freehand Sketching, Drawing Without Models, and a Fine Outline of Historic Costume and its use by the illustrator. The book shows just how the hand illustrator goes to work. If you are interested you can apply what he has said as being possible with a pencil or brush and do better with your camera.

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LOYALTY

James Courtney Challis

Be true—first to yourself, and you shall see
The sure foundation of all loyalty.
If this unchanging principle you shun,
You cannot then be true to anyone.
Then to your country and your friends be true—
E'en to the humblest soul that ever trod
The rough and thorny paths of life with you;
And last and best of all, be true to God.

CRITICISM OF THE R. P. S. AND IN GENERAL

The Camera of Dublin, owned and edited by William Harding, is one of the foremost photographic magazines published in the United Kingdom. Its independent policy and brightness must seem like the shrill call of the alarm clock in its class and nation. Harding knows whereof he speaks and how to speak. Moreover he has a magazine with a clientele to whom to speak, which is all important.

The Royal Photographic Society of Great Britain is the greatest photographic organization in the world. Its activities have given photography an atmosphere and a standing for which we all are grateful and its principles in a great degree have maintained those standards.

Mr. Harding saw fit to criticize the Royal and a controversy was precipitated. The argument seems to be less as to whether the editor was right or wrong, than whether criticism is or is not harmful. The retiring president of the society expressed himself to the extent of terming "outside criticism" as ill-conceived, and poison gas.

The logic of this is not British, certainly not Scotch. It has a Gaelic inconsistency. Must one be a member, and associate, a fellow, or to be more aristocratic a member of the board to be entitled to express dissent from a policy or a condition that exists or seems to exist in a National Organization? Does the title Royal British entitle every subject of the King and every citizen of the British Kingdom to rights of assent or dissent?

The value of criticism is not dependent on the character, the intention, or the ability of the critic. It is a matter of absolute values. The question is, "Is it right?" Even when malice is the motive, be the censure right, it behooves the censured to take heed and mend his ways.

The R. P. S. is not perfect. It can be no more perfect than the very human gentlemen who direct its course. It can err as the whims or erratic idiosyncrasies of even one of its most idiosyncratic and lime-lit potentates errs. And it is the privilege of any man, especially an Englishman to call attention to the fact and offer a protest.

We do not agree with Mr. Harding in his assumption that the society is preempting University or Academic prerogatives in examining its candidates for honors. The right of the R. P. S. to confer fellowships has been accepted by precedent and the right to make qualifications and examine for eligibility go with that of conferring the degree. In fact if all who bear the F. R. P. S. had been examined we doubt if ten per cent of the number should have achieved it.

But Mr. Harding, nor the Royal are the point in consideration. Our contention is that criticism if wisely studied, without heat or fear, must do good. If it arouses anger, that is a confession of guilt. If it brings discouragement, that is a confession of weakness.

The Royal is not weak, at any rate, or it should not have survived, could not survive the loquacity of certain of its shining lights. It is not going to be stopped from growing and thriving. Too many enthusiasts the world over are interested in its welfare. But some of the "Hoggers of the Limelight" and some of the drags on the speed of its progress are going to be sluffed off. The Critic is a surgeon and criticism is a surgical operation. The ulcer may not enjoy excision but the body is bettered. Perhaps Harding is going to be the surgeon, perhaps someone within who obviously has all the intimate knowledge of the home life and its altogether too firmly established influence may wield the lancet.

Mr. Scott is a great and a good man in his sphere. We have found him a just and able president. His heart is with the organization, as it should be, as we are happy to know it to be, but he must not resent adverse opinions nor label a dissenter as a breeder of dissention.

We hold ourselves ardent in behalf of the R. P. S. but are bold even in the face of the already established influence to suggest that all Fellowships except the Honorary be recalled and the bearers be subjected to an examination as to moral character, photographic achievement, and such other qualifications as shall make the honor harder to get and more worth the having.

Our own exclusion has given us a higher opinion of the desirability than achievement could for we were about convinced that Photographic Editors were granted what they wanted irrespective of character or ability.

FIRST AWARD
Advanced Pictorial

K. TAKAHASHI
Silver Medalist

SAN FRANCISCO
PUBLIC LIBRARY

SECOND: *Julius Cindrich, Bronze Medalist*
FOURTH: *Ferdinand Kretschmer*

THIRD: *Hedwig Kalwoda*
FIFTH: *Franz Pfennigbauer*

JULY 1927 COMPETITION

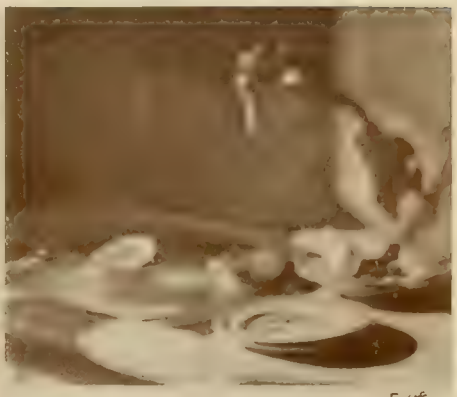
Advanced Pictorial

Heinrich Kertel
Ferd. Kretschmer
Michael Loughran
V. J. Ludovici
H. Mackintosh
C. Magregor
O. J. Olson
L. Ornstein
Vincent Orrin
Franz Pfennigbauer
Macleod Pough
K. Takahashi
Dr. Max Thorek
Horace Tysack
Miss Margery Uhr
I. Y. Uticki
Hugh M. Wallace

Hans Adler
P. F. Alsopp
Peder Behner
A. L. Berensfort
Hugo Boescher
Julius Cindrich
Harry J. Dean
F. J. A. Doty
G. Ebenloh
Dr. L. Fairchild
Rene Ferere
Miss V. Garette
Dr. Henry Grote
M. C. Hardy
Thomas Hough
Anton Hons
Otomatsu Ikuta

First Award
Amateur Class

Alfons Weber
Silver Medalist



The third award print was so tiny a gem that we requested an enlargement of the make. To time of going to press it had not arrived. It may be looked for in a later issue — August.

SECOND: *A. J. Pandian*
FOURTH: *T. K. Tsukane*

THIRD: *To appear later*
FIFTH: *S. Yamane*

JULY 1927 COMPETITION

Amateur Pictorial

Mrs. A. Anderson
J. E. Brill
Miss L. G. Burrough
Malcolm Carpenter
R. C. Cole
J. H. Martin Cross
E. Crotchett
George W. Davis, Jr.
Leon De Vos
Vincent Dolfi
William Eckman
C. H. Essig
A. O. Gardner
Miss L. Gooch
Edward Glaser
Norton Gould
Andrew Groven
Miss Hazel K. Hite
C. Louis Horr
H. L. Hurxthal
J. Itaka
J. W. Jeffery
Carlton Jones
H. Kaito
Hedwig Kalwoda
Paul W. Keany
T. Kojima
P. W. Macfarlane
F. C. McKinnie
A. G. Nudo
M. A. Obremski
Dr. B. J. Ochsner
A. J. Pandian
Mrs. J. H. Robinson
Lt. R. Scott
Mrs. Lisa Simmel
D. M. Steele
T. K. Tsukane
Miss Ella F. Turner
K. C. Warner
Alfons Weber
H. F. Welsworth

THE CAMERA CRAFT SILVER CUP

A heavy, solid silver cup lined in gold, formed in the semblance of a California Poppy, to symbolize the landscapes of California from which Camera Craft has gone forth to all parts of the world for 25 years.

Awarded to the Winner of the Annual Competition

M. J. OSAKI

by a jury composed of H. Seawell, artist; Louis A. Goetz, pictorialist, and Kathleen Dougan, professional photographer.

Motion Pictures—What Are They?

(Continued)

While experiments in methods of taking and projecting pictures which through the phenomena of the persistence of vision should convey a sense of lifelike motion were being made in France, Germany and Switzerland, certain British investigators patented various apparati. Stren, Greene and Evans did much to carry motion pictures to commercial feasibility but fell just short of success.

The problem now developed of producing a sensitized base that should be at one time lighter and more flexible than glass. Gelatine was tried and rejected. Morgan and Kidd, in England, covered a parchmentized paper with a bromide emulsion which after development and fixing was rendered transparent by a process more or less practical. The films were not sufficiently clear to serve and the grain of the paper added to the enlargement settled the matter. Then another Englishman, the Reverend Doctor W. Palmer suggested stripping the emulsion and remounting on stiff sheets of gelatine rendered insoluble. This worked better but incurred so much labor and loss that it, too, failed of adoption.

Celluloid had been suggested but the solvents used in the wet plate process attacked the homolagous base and beside the celluloid itself could not be obtained in a form thin enough for the purpose. Frederick A. Talbot, in his valuable book, "Moving Pictures: How They Are Made and Worked," tells of one of his friends confiding to him that he had attempted to produce a thin celluloid sheet by pouring the viscous liquid upon a glass plate where he rolled it out and peeled it off when set. This was indeed a forward step but the film twisted, warped, and buckled outrageously and discouraged the experimenter.

Robert Paul was the next to try celluloid and likewise became discouraged. In the meantime things were moving onward in the United States. The Reverend Hannibal Goodwin and George Eastman were working for a usable celluloid film that might serve in still photography, and leaving recent court decisions to settle the historic precedence, we find Eastman credited and accepted, certainly vastly enriched, as the commercial if not the actual discoverer of the roll-film as we know it. Of this there can be no doubt, Eastman made ninety per cent of the amateur photographers of the world in his day. Eastman and a collaborator, one Walker, not only evolved the practical film and the camera to utilize it but coined a phrase that electrified the entire world. "You press the button, we do the rest." That slogan started amateur photography and probably established the slogan. Some say it was conceived many years later by L. E. Jones. Our own knowledge of the history is beclouded by contentions among the authorities. The reader may pay his money and take his choice. Hannibal Goodwin and his corporation descendant Ansco, and Eastman and his Kodak Company are at your service.

The important matter is that the roll film was made available and thousands of men and women, yes, children, were becoming trained in its use, were discovering for themselves and the makers such difficulties as arose and in that were leading to improvements which have given us what we know as the Motion Picture Industry today.

And now we come to the Collosus of Invention, Thomas Alva Edison. The wonderful man whose creative mind has conceived some of the most revolutionary devices, tamed the least subordinate elements, and adapted to use many of the least understood principles of Nature, not always with the labor of his own hands but certainly through the direction of those who were qualified to carry out to consummation the products of his imagination under his immediate direction. We have reached the inception of the Kinetoscope.

How Animated Drawings are Made

The drawings are made on fairly transparent paper and the figures are drawn about two to three inches high. The paper has two holes punched at the top, like the paper in a loose-leaf ledger and there are two pegs to match the holes, fixed in the top of the drawing board. The artist makes the first drawing and then puts a blank sheet of paper on the pegs and draws the next position, moving it slightly forward or around as the case requires.

These movements have to be calculated with mathematical accuracy to insure smooth running. If a character has to walk across a room it requires about forty drawings, moving each one a quarter of an inch. If the character is to move faster he is spaced at half-an-inch, or if he is running he is spaced a whole inch forward each time he is drawn.

After a scene is animated in pencil it is turned over to the tracer. The tracers are generally young art students who are ambitious to become animators. They trace the pencil drawings on sheets of celluloid the same size as the paper and punched with two holes in the same way. "Cels" is the professional pet name of these tracings. The young tracer must be very accurate in his work for if he does not keep strictly within his lines the figure will quiver like a jelly-fish when the whole sequence is run off.

Tracing eliminates a lot of work. If a figure is to raise his arm the animator makes the first drawing of the character, which is called the "model." Then he only animates the arm, fitting each position to the "Model." The tracer then makes a "cel" of the figure, minus the arms and puts the arms on another set of "cels." When this action is ready to be photographed the "model cel" remains on the pegs and each "cel" of the arm is photographed with the model. Where a figure talks, the animator makes

five or six drawings of the head only, and one drawing of the first position complete. The tracer inks in the heads on a set of "cels" and makes a "cel" of the figure, minus the head.

After the tracer has inked in the entire scene it is then passed on to other people who fill in the blacks, such as coats, shoes, and so on. On the reverse of the "cel" the figures are then painted with a white opaque water-color paint. This is done so that when a "cel" is photographed against a background that has furniture and people in it, the objects will not show through and make our cartoon characters like transparent little animated ghosts.

When the scenes have all been blackened and opaqued they are ready to be photographed. Each animator receives the scenes he animated and writes a chart showing how much exposure each drawing is to get.

Meanwhile, our Walter Lantz (of Bray Studios) and his cast of real people have been photographed in the studio with regular sets, such as are used in feature pictures. They go through their parts as though the cartoon figures were on the set with them. They look down, laugh or scowl, snatch at apparently nothing, listen appreciatively to someone who is obviously not there.

Then this reel-full of seemingly meaningless action is finished and ready to be combined, by clever double-exposure, with the finished cartoon sequence.

When the cartoon part is ready the scene and the exposure chart are given to the cameraman. A regular motion picture camera is used, which is suspended over a table on which are a set of pegs like those used on the drawing-boards. The lens of the camera is in direct line with these and illumination is furnished by special lamps, suspended on each side of the camera so that light is centered on the drawing.

The camera has an automatic crank, operated by a motor. When the photographer pushes a button the camera takes one picture. The background is placed on the pegs, remaining so through the scene and the "cels" are then photographed one at a time as marked on the exposure sheet.

—*The National Board of Review Magazine for November.*

A Fairy Stunt

In the cinematographic section of "The Amateur Photographer," March 17th edition we find the following worth-while suggestion signed by R. J. W. H.

"Probably the easiest 'stunts' to produce are obtained by stopping the camera in the middle of a scene while some change is made. As an example of this trick let us consider how the following little story may be filmed. A child finds a magic ring in a wood and rubs the ring. A fairy appears, and the child asks for food and drink. The fairy vanishes, and a tablecloth appears on the ground, with a meal spread upon it.

"Method of production: (1) The child, while walking in the wood, sees the ring on the ground, picks it up and rubs it. Upon a given signal, such as the blast of a whistle, stop the camera. The child must keep still as soon as the whistle sounds. Now place the 'fairy' in the picture. (2) Start the camera again. The child makes signs to the fairy that he wants food; the fairy bows. Again the camera is stopped. The child keeps still, the fairy leaves the picture, and the cloth is placed on the ground and spread with good things. (3) The camera is restarted, the child sees the meal, and sits down delightedly to eat. Upon projection the fairy will seem to appear out of thin air, and vanish just as swiftly at the moment that the cloth appears. By means of this 'stop camera' trick it is obvious that any number of similar effects can be produced.

"An inanimate object can jump from place to place; a person can change instantaneously from everyday clothes into a bathing suit, while walking along; and so on."

—*"Ciné-Kodak News"*

Sighting for Close-Ups

Where a rear sight is attached to a view finder, as in the DeVry Movie Camera, allowance must be made for the shifts in the area of the scene covered by the lens, for close-ups. This is easily accomplished by tilting the camera slightly, so that the opening in the sight appears on the cross lines of the finder.

Where the camera is at six or more feet from the image to be photographed the hole in the sight should appear at the exact center of the cross lines. At the closer distance of four feet, the hole drops below the cross lines, and at the extreme close-up of two feet the whole sight drops below the cross line.

—*DeVry Movie News.*

Summer Lighting

The commonest fault in amateur cinematography seems to be overexposure, and not underexposure as one might suppose. As a help in summer work we quote the following from the Eastman Cine News:

"When there are natural reflectors, such as expanses of water or long stretches of white sand stop f.16; for ordinary outdoor scenes in the open under bright sun, f.11; if the sun is partially obscured by clouds, f.8. In places that are somewhat shaded, f.8 should be used while the sun is shining brightly, and f.5.6 when the clouds obstruct part of the light.

It is well to remember that the foliage has reached its full bloom in June; consequently, the shadows are much deeper. When photographing a person it is best to place him in soft light, rather than in the full glare of the sun. This is especially true if the subject is attired in light clothing, for too much light reflected from a white suit or dress produces an unpleasant halation."

Association News

ALVA C. TOWNSEND, Lincoln, Nebraska, *President*
CHAS. AYLETT, Toronto, Canada, *1st Vice-president*
D. D. SPELLMAN, Detroit, Michigan, *2nd Vice-president*
JOHN R. SNOW, Mankato, Minnesota, *Treasurer*
J. W. SCOTT, Baltimore, Maryland, *Chairman Commercial Section*
PAUL TRUE, New York City, *Chairman Manufacturers Bureau*
L. C. VINSON, 2258 Euclid Ave., Cleveland, Ohio, *General Secretary*

PHOTOGRAPHS *Tell the Story*

That Convention

One of the big features of the Forty-fifth Annual Convention of the P. A. of A. will be the inspirational addresses. These addresses are especially designed to bring home to the members of our profession the importance that photography has to the every day life of every man, woman and child, as well as the part that it is taking in the betterment of world conditions. Speakers have been selected who, because of the position they hold and their wide knowledge and acquaintanceship with world events, are particularly able to speak authoritatively on these subjects.

One of the most interesting speakers that we will have will be Mr. Robert H. ("Bob") Davis. Mr. Davis will give the main address at the opening of our Convention. Mr. Davis has a national reputation as an editor, publisher, speaker, author, dramatist, and as a photographer. He is listed as one of the three most popular after dinner speakers in New York City.

It is difficult to list all of his talents. Mr. Davis was Editor-in-Chief of all of the Frank A. Munsey's Publications, including Munsey's Magazine, for twenty-five years. During this period he is credited with having discovered a great many of our highly paid famous fiction writers. Among his finds are Mary Roberts Rhinehart, Montague Glass, Zane Grey, James Oliver Curwood, Ben Ames Williams, Dorothy Canfield, and Octavus Roy Cohen and many others. He also has included among his friends in the literary field such notables as Bret Harte, O. Henry, Mark Twain, Richard Harding Davis, Stephen Crane, Henry Harland and other celebrated writers.

Mr. Davis at the present time, in addition to his duties with Munsey's Magazine, is also Director of the New York Sun, one of the largest and best edited newspapers in this country.

In addition, Mr. Davis is one of the trustees of Frank A. Munsey's $25,000,000 estate.

In connection with his publishing experience, he has come in close contact with the photographer and has bought and used many thousands of dollars worth of photographs. In addition to all of this, Mr. Davis is an amateur photographer of note. As a hobby he has made a great many remarkably interesting portraits of his literary friends and acquaintances. These portraits will rank with the work of many of our best photographers. The professional will be astounded to know that his work has been accomplished with an ordinary 3¼ x 4¼ camera, without any artificial light.

Mr. Davis has been invited to have a special exhibition of his work at the Convention and will use the photographs to illustrate his talk as well.

Thursday night, April 28th, the second meeting of the New York Convention Committee was held at the Hotel Pennsylvania, with one hundred per cent of the Committee in attendance. Secretary Vinson reported that the program was tentatively completed and was only waiting for the official acceptances of two or three of the speakers. The program as outlined was officially endorsed by the Committee.

Harry Fell of the Eastman Kodak Company, who was in attendance, reported that the program, in his opinion, was the finest that the Association had ever had.

The speakers who make up this program will be announced each week in the trade papers.

The plans for publicity for the Convention were gone over thoroughly. The Secretary announced that fifty thousand envelope enclosures were being distributed each month by manufacturers and stockhouses throughout the country. The next piece of mailing that goes out will be a personal invitation from President Townsend to attend the Convention, which will be mailed to every photographer throughout the United States and Canada.

A big three color broadside, 19½x25 inches, is in progress of preparation. This broadside will give a complete list of all of the speakers on the program, together with their photographs, in addition to all of the authoritative information on the Convention arrangements. The program will be illustrated by some very remarkable night photographs of New York by John E. Garabrant, as well as some photographs on historical subjects by Lajaren Hiller.

The most unusual humorous map of the United States has been drawn especially for this broadside by Stacy H. Wood. Mr. Wood is known as one of the finest humorous illustrators in New York. The map shows the photographers heading for New York from all over the United States. Some are coming by aeroplane, some by prairie schooners, and others by flivver, submarine, and on foot.

Word has just been received that a collection of one hundred prints is being formed by photographers of Australasia for the picture exhibit. Pirie MacDonald reports that acceptances have been received from most of the photographers who have been invited to exhibit in the collection of twenty-one of the world's greatest portraitists.

ADVERTISING COMMITTEE MEETING AT INDIANAPOLIS, IND., ON MAY 9 AND 10

Left to Right, Front Row—Mose Grady, Seattle, Wash.; Charles D. Kaufmann, Chicago; Horace W. Davis, Binghamton, N. Y., chairman of the plan and scope committee; Alva C. Townsend, Lincoln, Neb., president of the Photographers' Association of America; George W. Harris, Washington, D. C., chairman of the national advertising committee; Z. T. Briggs, Kansas City; Charles J. Pettinger, Indianapolis; H. E. Imray, Rochester, N. Y., representing L. B. Jones; Robert E. Hall, Indianapolis.

Rear Row—L. C. Vinson, Cleveland, general secretary of the Photographers' Association of America; Clarence Stearns, Rochester, Minn.; Fred Millis, of the Millis Advertising Company, Indianapolis, national advertising counsel; G. A. Cramer, St. Louis; F. C. Medick, Columbus, O.; Harry Armer, Indianapolis; Donald H. Walk, Indianapolis; D. H. Brattin, Indianapolis.

o the Photographers of America:

Will you render a great service to the students the 1927 Winona Lake Summer School class?

It is the purpose of the management to make the ew "Business" course a sort of clearing-house of uccessful ideas and methods; and for this splendid roject it is necessary to assemble data from all ver the country for purposes of comparison and laptation.

You can, if you will, help greatly by sending ther to Director Towles of 1522 Connecticut Ave., Vashington, D. C., or direct to the instructor of the ew course, Miss Virginia Whitaker, at 4111 Balti- ore Ave., Philadelphia, Pa., samples of all the araphernalia of studio procedure that you use, rom sitting cards to bill heads.

That includes such items as:

Shop tickets
Order blanks
Order verification slips
Sitting cards or slips
Negative preservers
Proof bags or folders
Direct mail enclosures
Letter heads
File cards
Daily report sheets
Inventory sheets
Appointment cards, etc.

Mr. Towles has already requested samples of ad- ertising and publicity. He reports that a great nany have been received so far, for which he is very grateful. Will you add to the above list queegees of any part of your studio, especially of he Reception Room and Show Cases and Show Windows?

Your co-operation will mean 100 per cent greater nterest and assistance to the student, who will be ible to see on the bulletin boards concrete exam- les to supplement verbal instructions. Do not hesitate because your studio is small and you are not sure that your methods are the best. There will be many students from small studios who will benefit far more from workable small studio plans than from the more complicated systems of the large studios.

There are many items not included in the list. Send in anything you have. The students will be benefited by the material, and quite as much by your friendly spirit of co-operation.

"The Sooner—The Better!" is the slogan. Hard to realize that the school session starts in eight short weeks! There is still time, by the way, to enroll for this August. If you have never brushed up under Mr. Towles, you have missed a wonderful inspiration. Ask any of the Alumni!

Meeting of the Committee

At the meeting in Indianapolis the importance of which may be gathered from the completeness of the attendance. Men came from the most remote and none the less important places to be present. Mose Grady journeyed from the big lone spaces of the vast northwest, as an instance.

It was decided that advertising commence practically at once and it was the consensus of opinion that the general interest magazines of national circulation outside of the class groups or particularly local or state character should be adopted as the media. The allotments are to be scaled on a basis of circulation and only those of a million circulation are to be considered at first.

Members of the national advertising committee, in addition to Chairman George W. Harris, are: Charles D. Kaufmann of Chicago, Illinois; Z. T. Briggs of Kansas City, Missouri; G. A. Cramer of St. Louis, Missouri; H. M. Fowler of Cleveland, Ohio; L. B. Jones of Rochester, New York; F. C. Medick of Columbus, Ohio; Clarence Stearns of Rochester, Minnesota; Thomas A. Riggles of New York City, and Mose Grady of Seattle, Washington.

SCHOLARSHIPS TO WINONA SCHOOL

It would be considered a courtesy to the Winona School if all scholarships could be referred to me for registry.

If donors will kindly send in their names and addresses, together with names and addresses of persons to whom awards are to be made, also names of studios employing such persons, it will be appreciated. This information is necessary in order to complete the record for the school.

As we have more applications than available scholarships, to date, here is your opportunity to help the cause.

MRS. HOWARD D. BEACH,
Chairman Scholarship Commitee for Winona School.

467 Virginia street, Buffalo, N. Y.

PHOTOGRAPHS Live Forever

PHOTOGRAPHERS ASSOCIATION OF AMERICA

PHOTOGRAPHS Tell the Story

LET'S MEET IN NEW YORK

Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

IDA M. REED, Secretary, 703 Market Street, San Francisco, California

TWO HUNDRED DOLLARS IN PRIZES

Our Los Angeles Convention seems to have gotten under the skin of concerns no connected with the photographic crafts of industries. That shows how the public a large is becoming sold on photography. The public at large as a unit is the actual a well as the prospective customer of the profession. We are establishing a contact s direct that the importance of these conventions is brought home to us in a new way.

The All Year Club of Southern California has offered One Hundred Dollars as a prize for the best new scenic view of any place in Southern California; this view t be suitable for reproduction and to have advertising value.

The Ambassador Hotel System, through Manager A. Frank offers another hundre dollars for the same purpose.

The conditions governing both are identical and are given herewith:

1. The photograph submitted must be a new Southern California view, taken between the issuance of this offer on June 10th and the close of the contest on September 1st. It must be a scenic picture so descriptive of some part of Southern California, including Inyo County, as to lure visitors to Southern California, when the picture appears in advertisements of the All Year Club. Typical subjects would be mountains, palms, eucalyptus, missions, desert, sea-shore, canyons, or any phase of outdoor life or scenery distinctively reflective of Southern California, and which in effect, could not be found anywhere else. As between an artistically beautiful picture and one typical of Southern California, the latter would have the preference. Action, such as hiking, motoring, bathing, golfing, etc., is desirable but not essential.

2. Pictures submitted should not be less than ten inches or more than twenty-four inches in greatest width. They may be mounted flat and should be in black and white glossy finish. Retouching and art work may be done to negatives or prints provided this does not change the natural character of the scenery or picture, or make it in any way untruthful of the scene portrayed.

3. All pictures must be submitted flat with return address not later than September 1st to:

C. G. MILHAM,

Executive Secretary and Advertising Mgr., All Year Club of Southern California, Chamber of Commerce Bldg., Los Angeles, California.

4. There is no limit on the number of picture any contestant may submit.

5. The best pictures submitted will be combine in an exhibit to be held in the Ambassador Hote Auditorium during the progress of the Pacific In ternational Photographers Convention. Due credi will be given to the photographer of each pictur on cards of uniform size, during the exhibit.

6. The pictures will be judged during the ex hibit by the members of the Advertising Committe of the All Year Club of Southern California, com prising C. G. Milham, Don Francisco, Paul Arm strong, J. N. Stewart and John B. Browne.

7. The prize of $100.00 is to be considered a outright purchase of the winning photograph. Th All Year Club will reserve the right to reproduc any photographs submitted upon payment of $10.0 and the giving of due credit to the photographer Photographers entering the contest must also agre that newspapers desiring to reproduce their picture in their news columns may do so by giving du credit to the photographer and by paying the news per's regular rates.

These are the only conditions. Simple enoug and explicit. Rules made to render it possible fo any photographer to get the cost of attending th convention and leave something to take back hom Let us not only make an effort to win but to brin credit to our craft.

THE CONVENTION PLACE
HOTEL AMBASSADOR, LOS ANGELES

THE DATES

SEPTEMBER 14th, 15th and 16th

Ye Editor Retaileth Newes of Ye Profession and in Quaint Italics Titillateth Ye Sphynx with Hys Quill

Honeymoon Inspirations

Duke Buttrick was married recently and the Blue Supplement of the Photo Digest has taken on a roseate hue. Here is the gem that appeared on the first page of the May issue:

A honeymoon pair on a train
Kissed each other again and again
And again and again
And again and again
And again and again and again.
Author Unknown.

Repetition makes the crowd take notice. One advertisement in the paper or one showing in the window is only a start. Folks may not catch on the first time, so tell them again and again.

Not bad, eh! We should readily believe such repetition on the train would make the crowd take notice. The poet naively remarks that the folks may not catch on the first time but we imagine the bridal couple understood one another the first time. Anyway they kissed again and again and again on the train. Suppose they had gone on that honeymoon in an automobile, should they have kissed one again less? Answers should be addressed to the Editor, San Francisco Photo Digest.

The point of a good joke never hurts anybody. When it does that it is a bum joke.

Carl L. Oswald Marries

Genial and light-hearted to a fault. Flitting from flower to flower like the gentle butterscotch, now in New York, now in China, now in America, he has seen much, done much and is always ready to do more. A wife was needed to complete his young life and he has achieved that. Happiness is assured for so jolly tempered a young man is sure to have chosen well and on that assumption we congratulate him. May every blessing come to the couple, but not too numerously. Two boys and a girl are ideal. Sufficitat.

Try not to look at the world through your liver.

Hans Girschick Moves

Success crowning skill and consistent effort to produce work of merit, Mr. Hans Girschick has found it necessary to move from 1207½ Golden Gate avenue to larger quarters at 1759 Fillmore street. At the new establishment everything has been planned and executed along the latest lines and the apparatus and furnishings are modern and complete. Our best wishes go to this gentleman but his own ability carries him above the need of wishes or luck.

EULOGIA IN MEMORIAM

When the history of photographic achievement shall be written, when the science of photography shall be compiled, the name of Doctor Adolph Miethe shall be mentioned so often and his place be found so great that at this time we hardly dare express our appreciation without feeling our knowledge of his work and our understanding of his importance to be inadequate to do him justice.

He is dead. In the early morning of May fifth at the age of 65 he left his work and retired to an earned rest and a greater reward than earth could give.

The photographic world stands with head uncovered at the mention of his name and the nations join in doing his memory homage. He was what might be known as a German and in that honored a nation rich in scientific honors, but more than that he belonged to the world at large and his fame is established in England, France, Italy, America, and in every country where men read, study, and practice photography and the wider knowledge of applied chemistry.

As a man he was righteous and kind. As a writer accurate and enlightening. We, who write this, are far from his habitat in life, and small in importance but we, too, would lay our little wreath of immortals on his monument.

You get the measure of a man by his measure of men.

In Memoriam—Charles R. Davis

The travelling representative of the California Card Manufacturing Company whose territory, California, Wyoming and Utah, will miss him henceforth, died June 7th. Those who met him in the discharge of his commercial duties will long remember that their dealings with him always were pleasant and profitable and that what he left behind him was more than merchandise.

To the dear ones left to grieve there is little to be said that can assuage the poignant sufferings of so great a loss.

The dead beloved are never lost to you,
They do but wait outside the open door.
May this sweet thought assist to ease your pain:
Death is a season spent apart, 'tis true,
An absence for a time, no more,
And you shall meet your loved ones again.

Oakland Photographers Picnic

Oh what a time. School days redivivus. Little Roy Williams in knickies and a Lord Fauntleroy collar and necktie. And those dimpled knees! Jack Frost with a flaming shock of hair and the cutest velvet panties. The girls in old-fashioned primary school dresses almost as short as the ladies wear em in every day life, and Ida M. Reed spinning a top and sucking lollypops while everyone called her Mrs. Reed. Games! School exercises! We'll tell the cosmic totality that it was some event. And prizes, too, so numerous that when all the game winners had their awards, the game losers got theirs just to even things up. Where? At the old school house in Crow Canyon under the trees and amongst the fragrant locusts and the lush poison oak. When those Oaklanders do a thing they do it to the end of the string. The ice-cream was fine and the coffee —terrible. What could you expect when the men cooked it. But none succumbed and after five post meridian the Packards, Cadillacs, Lincolns, and Rolls-Royces began to choo-choo homeward with over a hundred happy photographers, wives, near relatives, and relatives in future ready to vote it a glorious day. The date? Sunday, June 12th.

Photographers of Northern California Public Exhibition

On Monday, June 13th, bright and early in the morning the hanging committee were in the ballroom of the Palace Hotel putting up the pictures submitted by the local photographers and an added collection that came from the last National Convention in Chicago. It was a most creditable showing and such as impressed the general public as well as the profession with a sense of pride in achievement and desire to buy pictures. At three in the afternoon the doors were thrown open and the public responded gratifyingly. No wonder. The Chronicle had, on the previous Sunday, printed a full page Rotogravure-showing of some of the prints hung. This kindness on the part of the Art Editor Mr. Fowler, reverted to his own credit if the comments heard may be accepted as evidence.

In the evening there was a dinner where informality ruled and pleasure waited on appetite as a handmaiden. President Lancaster made a few apt remarks and introduced P. I. P. A. President McCullagh who spoke briefly on the coming convention in Los Angeles. The members then adjourned to the exhibition hall and with the visitors listened to a splendid program by the Martinez Trio composed of Mrs. Florence Herzog, Soprano Soloist; Maurine Miller, Violinist; and Elvira Johnson, Pianist. It was a concert worthy of a more formal affair and held the audience rapt though intended rather as incidental than featured.

About two hundred portraits, views, interiors, and pictorial prints were exhibited as well as two stupendous circuit enlargements from the establishment of the Morton Company. In the course of the day and evening between two and three hundred people visited the rooms. Just what definite good is to be gotten from affairs like this was elicited by the voluntary statement of several members who told of having gotten one, two, and even more orders right in the rooms. Such exhibitions educate the public and make them picture-conscious. May they become regular and frequent.

If we qualified to the extent of our inflation we should all be great.

H. Sackrider Calls

When Marysville can spare him he comes to this city for a change of scene and is good enough to call on us. A man of serious purpose, truly Rotarian and with a quiet sense of humor. Our only kick is that he doesn't bring the Mrs. with him. We see her only about once a year. On his last visit he almost promised to bring her and himself to the Los Angeles convention. We shall look for you there and the L. A. Rotary will get after you if you do not show up, brother Sackrider.

The Focus

Magnus continues not only to put out a remarkably clean House Organ for the Hirsch and Kaye establishment but his selections of humorous bits are gems. If Jerry isn't worth immortalizing we are poor guessers at values, and that is his own creation. This month Jerry expresses himself on Matrimony and we recommend his wisdom to all newlyweds.

No man is as good as he thinks himself nor as bad as his enemies paint him.

Too Busy to Read

He is a familiar type—the fussy, fretful man who imagines that he is about the busiest fellow in town. He often dumps in the waste basket, unwrapped, copies of business or technical magazines that contain valuable articles bearing directly on his problems. He fondly believes that he is too busy practicing to bother with what others are "preaching."

The trouble with this type of man is that he has not learned that the real executive is the man who so plans his work as to leave a reasonable amount of time for reading and planning.

There are shoals and breakers ahead when the accumulation of new ideas ceases.

The man who declares he has no time to read is unconsciously advertising his small calibre, his slavery to detail, his arrested development.—Printer's Ink.

God bless the consistently honest man and show him to us.

Little Fauntleroy Williams

Those of you who attended the Oakland Picnic saw Roy, sweet little Roy, as none saw him before and few will see him again. Oh! We almost said Ouch! Those velvet panties! Them footsies in pumps! And what a good little Roy it was. No wonder the little girls wrote notes to him when teacher wasn't looking.

The hypocrite can always find one person whom he can successfully deceive—Himself.

Jack Frost, Redtop

And Jack enjoyed showing his legsies, too. He was another dear, darling, petsy wetsy. How could anyone resist taking him to arms for a big hug and a kiss. Some say he is teacher's pet.

What makes us all laugh with Ralph Young is that he laughs with us, never at us.

Derbfuss. Geordie Derbyboy

They call him that on account of his hat. But it wasn't a derby at all but a shredded wheat flat-top which tempted the cows to come to pasture and on which Geordie himself fed between meals. He wasn't so good a boy as might be hoped. We saw him talking across the aisle during spelling class.

PHOTOGRAPHIC DIGEST

Edited by H. D'ARCY POWER, M. D., F. R. P. S.

New Method of Intensification

The conversion of the silver image into silver sulphide and mercuric sulphide has found an advocate in Dr. H. Mennenga, who, writing in the "Photographische Rundschau," claims for the method the ability to give very great density, even to the extent of making it useful for line work, or a lesser strength and use of the bleaching bath produce smaller amounts of intensification. The formula is as follows:

A.	Mercury bichloride	4 gms.	350 grs.
	Common salt	3 gms.	260 grs.
	Water	100 c.c.s.	20 ozs.
B	Potass ferricyanide	4 gms.	350 grs.
	Potass bromide	1 gm.	90 grs.
	Water	100 c.c.s.	20 ozs.

A mixture of these two solutions forms the bleaching solution; for obtaining an intensified image of red-brown color and great density, similar to that obtained in uranium intensification, it is preferable to mix one part solution A with two parts of solution B.

Bleaching is done according to the result required. Short incomplete bleaching results in a hard negative while complete bleaching causes equivalent intensification of lights and shadows. After bleaching, the negative is rinsed until free from color and is then treated in a 3 per cent solution of soda sulphite. The color at this stage is reddish brown. After a further rinse the negative is finally treated in ½ per cent solution of sodium sulphide, which converts the silver ferrocyanide in the image into silver sulphide. At the same time the color is changed from yellowish brown to brown. The negative is finally washed and dried.

Personally I greatly dislike all forms of mercurial intensification, having no trust in their uniform permanence, but if photographers will go on employing mercury then this method offers more deposit, and more permanence than others. The added molecule of sulphide of mercury more than doubles the amount of deposit and it is a very stable salt, that properly washed is little likely to change. Dr. Mennenga's suggestion to apply this method to prints, obtaining thus both intensification and good sepias might be useful for the flat type of print that usually gives such a poor sepias by the regular procedure.

Intensification by Dye Toning

Much more important and offering a real advance in photographic technics is the paper of Lumiere and Seyewitz which advocates intensification by means of converting the silver image into a mordant for a neutral or other colored dye which can be deposited in varying amount up an intensification greater than any at our disposal and of a transparency that does block the image, as so often occurs with lead and mercury. The plan is not new. Ives published a somewhat similar method in 1921 and the writer at an earlier date, when making the experiments with the Traube process that resulted in the paper in CAMERA CRAFT of December 1911 on "Lantern Slides in Pure Color," tried a similar experiment. At that time I converted the silver, of some unsatisfactory negatives, into silver iodide by means of potassium ferricyanide and potassium iodide the ag 1 being then dyed with rosanatine to increase contrast, and with methylene blue where intensification with softening was desired. It worked excellently, and three years ago when I last saw the negatives, twelves years after their treatment, they were quite unchanged. This experience may be of value as showing the permanence of the results when these dyes are employed. The process now advocated by Lumiere and Seyewitz is an advance on the Ives procedure and that employed by myself, and providing that the dyes recommended are permanent is excellent. I ought to state here that if by any chance the dyes did suffer change in time the basic image could always be redyed or converted back to silver. The technique employed is as follows. The negative is bleached in a bath made up of:

Copper sulphate	40 gms.
Pot. citrate, tribasic	60 gms.
Acetic acid, glacial	30 gms.
Ammonium sulphocyanide dissolved separately	20 gms.
Water	1000 gms.

After three minutes in this bath the negative is washed for ten minutes and then immersed for about fifteen minutes in a dye bath compounded of one per cent solutions of the following dyes acidulated with one per cent of acetic acid. Methlyene blue (Mabboux and Cammell) 287 c.c. Rodamine S. (Societe Industrie) 333 c.c. Phosphine M. patent extra concentrated (from same firm) 380 c.c. wash for a few minutes in running water and dry. Note that these dyes when mixed do not stain the fingers. The color produced will be near to that of the original silver. By modifying the proportions it may be made warmer or colder as desired. If too great density occurs it can be reduced to any extent by bathing with a solution of potassium permanganate one gram to a litre of water to which 5 c. c. of sulphuric acid is added.

"The intensification process that we have worked out permits not only of obtaining a greater intensification than that given by the most active intensifiers, but it also does not alter the quality of the negative. The latter retains its transparency even in the densest parts. Moreover the facility of reducing the intensified image and of altering its color for the purposes of obtaining different results in printing confer upon this method of intensification advantages that are not possessed by any of the known processes."

THE AMATEUR AND HIS TROUBLES

Conducted by SIGISMUND BLUMANN

Photographic Night Scenes by Daylight

(By L. C. Ferguson)

The process herewith explained will doubtless be of interest to still photographers as the results obtained are identically the same as those of the motion picture cameramen. In fact, their work can even be exceeded if the photographer will devote a little time and study to the subject.

Panchromatic films or plates are used, and these should be hypersensitized by immersing in a weak solution of ammonia and then rapidly dried. This ammonia treating of the films makes them considerably faster as well as more sensitive to the red rays. The films, or plates, are placed in the holders in the usual manner and the exposures are made in bright sunlight, and through a deep red filter. A Wratten no 70 filter works very nicely. Exposures can also be made on plain panchromatic film and using a K-3 filter, although perhaps the first method gives more "nighty" effects.

For sunrise and sunset effects, as well as fake moonlights, this method will enable the ingenious photographer to make truly artistic photos. For pictorial effects, a diffusing disc can be placed on the lens with the filter, and will serve to soften any harsh portions of the picture.

The panchromatic materials and filters can be obtained at any photo supply house.

Bromoil Is Not Hard.

The Bromoil process is difficult only to begin with. There is a natural inertia to overcome. You must not permit a preconceived fear of inability to deter you, but boldly assume that you can learn to do what anyone has done. Once you have made your first presentable Bromoil, you will find a feverish desire to continue, to go deeper into the mysteries of transfer, to perfect your technique, and best of all you will find an awakening of latent artistry within you which you never dreamed existed.

To begin, get a few brushes, a tube or two of the proper inks, some of the proper paper, and Doctor Emil Mayers' Book on Bromoil (American Photographic Publishing Company), and the few cents worth of chemicals needed. Follow directions implicitly. There is much reading to the subject, but comparatively little to the doing.

But be assured of this—to make a good bromoil you shall have to learn to make a good bromide enlargement. After that the process is just a matter of bleaching, drying, soaking in water, and inking up. Ah, there is the one trick. The inking up is a ticklish job. It must be done in one of two or three ways, and these ways are learned by doing.

Get the book, get the materials, and make a try. If you encounter difficulties which you cannot overcome, write to us. But please do not write until you have tried to solve your own problems. And do not write your troubles when you have gone ahead in your own way, irrespective of the way shown by experienced authorities. In a word, do not expect us to make your bromoils for you.

Pepping Up Your Shutter.

By Thomas Southworth.

The laziness in a well-known type of shutter can be corrected by raising piston bottom to just below the holes near the top and soldering around the edge. It gives it a snappier come-back.

A tiny sheet brass angle reinforcing a thin bright aluminum plate on inside of shutter in the corner which strikes the instantaneous pin protects this point against being battered up, thus giving trouble. Your jeweler can fix both with speed and at slight expense.

Photographing Street Scenes

By L. C. Ferguson

Very effective views of city streets, etc., in which no traffic is visible in the finished picture, can be secured by using a very slow plate or film, and a slow lens, and stopping down to afout f64. This records the buildings and other stationary objects but does not record the moving traffic. If the sun is shining brightly in the street it will be necessary to use the slowest film or plate procurable, and a very small stop.

Retouching Dope

Make a medium thin solution of resin dissolved in gasoline or naphtha, and add a very small portion of beeswax. Dissolve thoroughly and use as you would any retouching dope.

Blocking Out Commercial Photographs

Dissolve beeswax in naphtha and paint this solution on the photograph with a fine brush, taking care to get none of the solution on the photograph except that which you want. When the main parts of the picture are covered with wax, place the photo in a solution of potassium-ferricyanide and potassium-bromide, dissolved in water, and leave until the background is entirely bleached out. If the print is stained, place it in an alum bath which will effectively remove the yellow color. Now put the print in a bath of warm water to dissolve the wax.

Making Photo-Micrographs

If you have a collection of lenses of various kinds and sizes, place them together with adhesive tape and fasten to the regular lens of your camera. This will enable you to make very good photographs of insects, etc., that could not well be taken with the regular lens. I have used as many as twelve lenses fastened together and have secured some interesting pictures. No definite information can be given concerning exposure. If you have an arc light to illuminate the article you can make reasonably quick exposures.

A good way to mount insects, etc., is to fasten them to a sheet of white paper with a dab of mucilage or glue, and hanging the paper in the light so the camera can be used on the tripod in the regular way. Some objects can be mounted on glass sheets to better advantage, as lights can be placed behind the object as well as in front, thus giving an appearance of roundness and solidity to the object.

Cheap camera lenses work very nicely, and if you can obtain a few of them the same size as your regular lens, you can mount them permanently in a metal tube, thus doing away with the tape. Most any kind of lens can be used so long as it does not distort the image. Twelve meniscus lenses fitted to your camera will give all the magnification desired. A human hair viewed through the apparatus resembles a pencil in size. Bright colored insects, etc., can be photographed through filters and panchromatic films or plates.

Medium For Using With Oil Colors

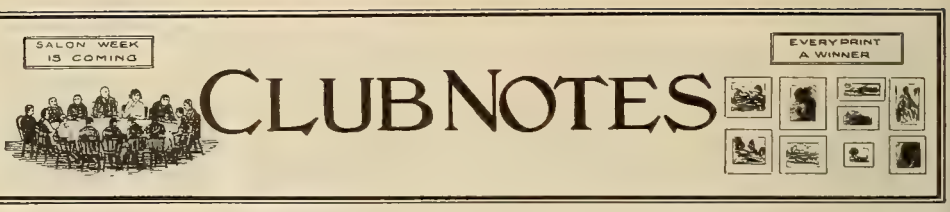
A very good medium for applying to prints that are to be colored in oils, is made by dissolving beeswax in turpentine and adding a small portion of glycerine. The solution should be medium thin—just so it works without becoming gummy or sticky. The same medium can be used for thinning the oils. Do not add too much glycerine.

Imitation Bromoils

Make a mask and paste a sheet of pale yellow tissue, the nearer white without being actually so the better, over the opening. In printing or enlarging put this between the negative and the sensitive paper. The print will show a stipple. When dry rub over it any ordinary floor wax paste which has been slightly thinned with turpentine. Smooth out with a soft rag but do not polish.

Choosing a Lens

Books have been printed on this subject. Here is a short essay that covers your immediate needs. Decide how much you are going to spend. Decide just what you want to do with your lens. Read the various catalogs and select the lenses that seem to promise what you want. Choose any one of them according to how nearly it approximates to your desires. There is not a lens on the market, made by a reputable maker, that is not reliable and carefully experted before leaving the factory. Moreover the catalogs are sufficiently accurate and honest for any purpose.



Forthcoming Exhibitions for 1927

August 22nd to 27th. Ottawa Salon. Canada Exhibition Association, City Hall, Ottawa, Ontario, Canada. Closing date July 22nd.

August 27th to September 10th. Toronto Salon. J. H. Mackay, Director, 2 Gould Street, Toronto, 2, Ontario, Canada. Closing date August 1st.

September 3rd to 30th. Fourth Midland Salon. E. A. Pollard and T. Finch, 203 Mansfield Road, Nottingham, England. Closing date July 30th.

September 12th to October 8th. Royal Photographic Society of Great Britain. 35 Russell Square, London, W.C.1, England. Closing date August 12th.

September 17th to October 3rd. First Polish International Salon. Polish Society of Amateur Photography, 5 Czackiego Street, Warsaw, Poland. Closing date August 16th.

The Cleveland Photographers

Some time ago the relative financial statements of present and bygone years were printed for all the world to see. Financial Secretary Clarkson made the comparisons with pride and Hartman swelled visibly. Then came along Carl Oswald and made up some poetry and spread a little gloom. Here are the verses:

Whoops!

A loud, ribald eacophony
Assails the tender tympani
Of those who incidentally
Adorn the C. P. S.
The reason is not far to seek;
The "Dark Room Door" has sprung a leak—
And spilled a secret quite unique;
Or so I guess!

The figures show, it seems to me,
The club's unquestioned solvency;
And tell the world conclusively
They've not been lax.
Our laugh, however, we would say,
Will rise to a delighted bray;
When they are called upon to pay
Their income tax!

And here are the figures which so nobly inspired Carl. Always Good for All Carl. Bless his cheerful soul.

Year	Largest Month		Total for Yr.
1922	June	$104.20	$ 910.10
1923	Feb.	126.85	1,007.09
1924	May	126.21	926.00
1925	May	147.11	1,239.85
1926	Oct.	252.85	1,786.52
1927	Jan.	309.35	

The above table was prepared by Financial Secretary Clarkson and is a statement of dues collected only, no special donations for moving and construction being included in the above figures. This shows a healthy growth, and if continued throughout the year will boost us completely out of debt and will allow us to make further needed improvements in our club rooms. Keep up the good work, boys.

The Blumann One Man Collection

Our own bold plunge into the vortex of pictorialism in the form of a box of some twenty or thirty bromoils is traveling the rounds. After an airing in better company than it may have deserved at the Ventura Eisteddfod it traveled to the Fort Dearborn Club in Chicago. Its prospects are as follows:

June, Portage Camera Club of Akron, Ohio.
July, Camera Club of New York City.
August, Cleveland Camera Club.
September, Cincinnati Camera Club.
October open for Los Angeles.
November, open.
December, open.

We have put much of our own pleasure into this work and perhaps some of that may redeem whatever lack the prints themselves show. We hold no illusions. In fact, we should unwillingly trade one bit of the happiness we get from doing what we please as we please for all the pride of greatness at the price of conforming to the tastes of others. We are not good but we are radical. Let these two faults make one virtue.

The Portage Camera Club

Akron has not ben as prominent in matters pictorial as she deserved to be and it is gratifying to note that the Portage Camera Club is aggressively pushing its way to the front. Paul C. Bork has been in touch with Hartman of the Cleveland Club and these two presidents working to a common end are doing things that reach to way out here. We hope to get news from Akron regularly hereafter.

Pictorial Photographers of America

Color experimentation is an intriguing subject and Nicholas Haz is a name that excites interest. May 2 brought both before a large gathering and initiated the spring activities auspiciously. The gum prints of Francis Orville Libby make us long to be in New York and it is our hope that the California Camera Club may succeed in having the collection on its walls in the near future. The monthly print competitions are listed as follows: June, New York Scenes: to be sent to Miss Mar-

garet Watkins, Art Center. We hope the last annual book has been disposed of and forgotten. There remains that opportunity which an unlimited future offers of redemption.

The Pictorial Photographers of America stand for all that is best in pictorial photography. They move in the largest city of the world in the center of its artistic influences, and number in membership some of the most distinguished men and women in amateur photography. It behooves every lover of photography to join that organization, and having joined, to be loyal, firstly and most importantly, by paying dues promptly. It is incumbent upon the society to maintain its standards at the very highest and to let neither fear nor favor influence its judgment and selection. In a word, there is a responsibility upon us and upon them.

The Newark Camera Club

We are getting absolutely literary. The Ground Glass is now to be counted on for at least two leading articles, one of which is original, the other quoted. Almost an entire issue of that bright spot in British Photographic Journalism "The Camera" was devoted to the Newark.

Julius Aschauer Honored

In evidence of the breadth of judgment and unbiased appreciation of merit wherever found as shown by the Royal Photographic Society we are pleased to publish the fact that Julius Aschauer, an eminent Vienna pictorialist has been elected Fellow. Once more honors are reciprocal.

The Toronto Salon

For careful handling of prints, satisfactory selection of prints, and excellency of general showing the Toronto has long held an enviable place. Let all pictorialists resolve now and proceed to act promptly to the end that their best may arrive at the Toronto Camera Club on or before August first.

Cleveland Photographic Society

The Cleveland Photographic Society Annual Exhibition containing approximately 130 pictures, the work of 46 members of that organization, which has been on display in their club rooms at Cleveland, Ohio, for several weeks, has been sent to the Art Center, at Dayton, Ohio, for display there during the month of May. This display at Dayton was sponsored by Miss Jane Reece, a photographer of international reputation. The Dayton showing of this exhibit was greatly appreciated by the public there and the pictures received many flattering comments.

From there the pictures are being sent to The Smithsonian Institute, National Museum, Washington, D. C., for exhibition purposes, during the entire months of June and July. Following that they are to be shown at the Akron Art Museum and Institute, Akron, O., during the month of September, after which the pictures will be returned to The Cleveland Photographic Society. Their Print Committee will then select from the entire 130 pictures 40 pictures representing the work of 40 members of that organization. These 40 pictures are to be sent to the members of the Associated Camera Clubs of America for showing upon their club room walls. This will be the first time in the history of the Associated Camera Clubs of America that 40 pictures will be gathered by any one organization and sent to the different member organizations, and which contain only one picture from any one maker. There will be 40 pictures from 40 individual members of The Cleveland Photographic Society, an absolutely representative exhibit of the work of members of the Society as a whole and not of a few individuals.

California Camera Club

The activities of this organization continue into the summer without abatement. The following announcements will be interesting to non-members as well as those connected with the club:

"One of the many pleasant features planned for the eleven-day Yellowstone Tour will be the wonder ride on Yellowstone Lake and the visit to Dot Island. The entire day will be spent upon the lake and island. Trout are plentiful in these waters and the opportunity will be given those who delight in the sport of fishing to try their luck. No fishing license is required in the park. Fishing tackle will be provided and prizes awarded those catching the largest or greatest number. We shall spend seven full days in the park and ample time will be given everyone to view at leisure all the various phenomena and scenic wonders of Yellowstone.

"We urge everyone who contemplates accompanying us to arange for reservations immediately. We are limited as to the number of persons we can take on both tours and the response we have already received indicates our getting the required number somewhat in advance of the date of each tour."

The following members, elected during May, are welcomed to the club: Active—S. J. Schwabacher; Subscribing—Misses Ellen E. O'Connor, Anne B. Kerber, Lena Adelson, Anna Adelson, and Messrs. Louis J. Mariotti, Sylvester Pearson and D. J. Harris.

Omaha Camera Club

The effect of the Second Annual Exhibition of Pictorial Photography conducted by this club has been to bring it more prominently before the more ambitious workers in this country and abroad. The President, Roy La Rue, the Vice-President, A. W. Larson, and the Secretary-Treasurer, S. Hodes deserve the highest praise for their part in the event and to the Print Jury composed of Dr. R. F. Gilder, A. W. Dunbier, and Louis Bostwick we offer our congratulations on having achieved not only a just but satisfying judgment. We have heard only commendation of the selections and not one word of complaint.

Chicago and Fort Dearborn Clubs

A dense and deathlike silence. Not one word of news from either of these organizations. We shall see them face to face in a few weeks and you may expect to hear hell apopping. The country at large wants to hear the news of every club. Los Angeles expects us to divine it and roasts us for not printing the material we never get. Chicago doesn't even ask why. Come through brothers, come through.

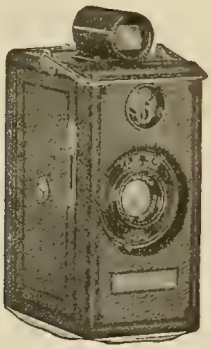
NOTES & COMMENTS

Du Pont Safety Film

The Du Pont Pathe Film Manufacturing Corporation have entered the field and as might be expected with something outstanding. They offer a 16mm motion picture film that is guaranteed as having a fine grain, extreme latitude, packed in weather-proof containers and with lightproof leader and trailer. The price is attractive at $3.75 per hundred feet, but more about this in our next issue.

T. L. Haines, Jr.

The Atlas Educational Film Company of San Francisco is a factor in the Visual Educational Movement in the west and T. L. Haines, Jr., as their representative is an important potential in the activities of that concern. For some time he has been concentrating his efforts to make the few who do not know as familiar as the many who do, what the DeVry Motion Picture Cameras are and can do. It was through Mr. Haines' enterprise that the DeVry Week—May 23rd to 30th—was instituted. His territory comprises California, Nevada, Arizona and Oregon. To him we can say he has a wonderful line to represent, and to the makers of that line we are equally confident in saying they have an unusual representative.



New Model Memo

In addition to the original Tropical Model, all wood Memo camera, the Ansco Company has put on the market a beautiful leather covered edition of the little gem known as the Memo. While the new edition seems to please many, our own preference should be for the highly polished hardwood one. It is so individualistic in that form. But after all the instrument itself is the thing, whether in wood, leather or whatever. It could do no better work were it made of pure gold. Thanks to our good friend Hofmeister we are now able to publish a portrait of the Memo, almost life size. The last remark is to be taken "cum grano salis," which means it is not quite as small as all that but small enough to go into your overcoat pocket without stretching a seam.

The Deeks Color Print System

Commercial Photographers are already availing themselves of the Deeks Color Sheets to produce prints in natural color for their patrons. This seems to be the first time such production has been offered as a practical commercial proposition. It is only a matter of time before portraitists will be awakened to the possibilities of selling at least one color-print with every order and the time is not far removed when the public will demand the entire dozen in colors. The Deeks process is simple and absolute. There is no element of chance nor is any unusual skill or talent essential. Any operator capable of making color-differentiated negatives can do the job. We strongly urge every photographer to write to H. C. J. Deeks, Sea Cliff, N. Y., for literature. Mere catalog hunters and the idly curious are requested to spare a very busy and overworked man and refrain from writing unless they mean business.

Lane Brothers

Photo Finishing Advertising has been reduced to a science and in that field Lane Brothers have established a foremost place. Their signs are oil-paint processed and therefore as durable as attractive. The fact that these displays may be cleaned and used repeatedly makes the first cost nominal. A card to the concern at 2941 West Lake street, Chicago, Illinois, will bring you further information. Just tell them that we told you.

The Heyde Exposure Meter

To glance through a tiny peep hole, make a half turn of a milled edge and read the correct exposure, the really correct exposure, is having reached the desideratum. That is what the Heyde offers. It is futile to expatiate but any reader who desires to save negative material and get results with almost perfect renderings should try this device for himself. Herbert and Huesgen, 18 East 42nd street, New York City, are the American agents but the meter may be had at all dealers.

The Avus Camera

The use of other than roll-film cameras is becoming general, once more, and the film-pack, cut-film, and plate show a healthy demand. One of the finest all metal instruments of this sort on the market is the Avus. The Voightlander Vag is another exemplar of fine camera making and our readers are advised to write to the Central Camera Company, 112 South Wabash avenue, Chicago, for a circular telling you all about the Avus and the Vag.

Workman Handbook

Owners of this book are requested to send to Camera Craft for an Errata Sheet to paste in their copy. Just drop a postal with your correct address.

Camera Lenses

Someone started a controversy in Great Britain, for our English brothers do love that sort of thing—this one about lenses and the culpability of lens makers in not making every catalog a treatise on objectives instead of a selling talk and price list. Good has come of it. The publishing house of Sir Isaac Pitman and Sons, Limited, and Isaac Pitman and Sons, 2 West 45th Street, New York, have issued a book that leaves nothing untold that anyone might want to know about photographic lenses. And the price in board is only 75 cents. This, it strikes us, is a most reasonable figure for 111 pages beautifully printed, well written, and complete if brief matter on a live subject.

The Motion Picture Cameraman

There must always be a predisposition in favor of any book issued by Charles Scribner and Sons. The name is interwoven with American Literature, in fact it is the insignia of much of the best of native writing. In the photographic field we have not known of them till now. The book of which we speak is by E. G. Lutz from whom we might expect something esthetic rather than practical but the Cameraman is more than practical: It is didactic without dullness. The 248 pages are covered with material which will shortly be discovered by amateur and professional photographers as the fulfillment of their hopes, wants, and needs. Bound in red cloth, $3.

Lens Work for Amateurs

Isaac Pitman and Sons of 2 West 45th street, New York, are sending us some remarkable photographic books. This one deals with the manufacture of lenses for photographic, microscopic, and every other optical purpose. It really is a text book for the optician and lens maker but the comprehensive information it contains as to the nature of, purposes, qualities, and relative merits of lenses in photography will make it appeal to our readers from that viewpoint, if no other. Bound in particularly neat gray crepe cloth, 231 pages, $1.

Captains of Conflict

Exploded the old formula of two men and a woman, two women and a man, the heart interest stuff, and all that. Here is a book that grips and excites without the expected sentimental. Captains of Conflict is a novel for men. The publishers so call it but in these times when red-blood stories appear in the Ladies Home Journal and ladylike society novels grace the pages of the Saturday Evening Post we refuse to accept the limitations of that subtitle. Women are working in the busy places side by side with men and the story of achievements is for them, too. Robert R. Updegraff has given us something rather new, something really good, and something that does more than while away the time. It is full of incidents and excitement and from every page, even to the least sensitive reader, will be extracted an impulse to activity. At the moment, an active impulse to read on, but permanently a spirit of wanting to do and achieve. A. W. Shaw Company, Chicago, 285 pages, cloth, $2.

Home Movie Scenario Book

Morrie Ryskind, C. F. Stevens and James Englander combined their talents and efforts to give us a book for which we have an immediate use. By We is meant not the Editorial Plural but the constituents of the Public. The titles are gems and we promise any professional or amateur cine photographer that should he produce one of the playlets and invite us, and he be within reasonable distance of this place, we shall go to see it. "Summer Love," "The Golf Widow," "What to Do With Chaperones," and many more equally intriguing. Richard Manson, publisher, New York City, bound in gray boards, cloth back, 167 pages, $2.50.

Dr. E. Vogel Book of Photography

One of those German books by one of those Germans which and who leave nothing half done or ambiguously treated. It covers every subject pertaining to photography and to make that visually clear which might leave a doubt in mere language there are hundreds of illustrations. Union Deutsche Verlagsgesellschaft, Berlin, Germany. Red flexible cloth, 298 pages.

Sportphotographie

In the German language and in the German method. That is, complete and by all means thorough. Our neglected German mocks us when we get such books. We wish we had kept up our familiarity with the tongue in which so many of the world's authoritative books are written. To those more fortunate and wiser we recommend this work. Wilhelm Knapp, Halle, Saale, R. M. 1.80.

Panama and the Canal Today

So great an achievement must carry much that is romantic with it and those long years of mighty striving, of engineering feats, of mechanical and mental difficulties and of disease overcome, read like a story. Anyway, in this book Forbes Lindsay has given a historical account of the canal with special reference to the early French enterprises and has carried on to the final American success—has told facts and described places in a most interesting style. The book is a natural part of any well stocked private as well as public library.

Page and Company, Boston, Massachusetts. 536 pages.

Workroom Handbook

Send your name and address to this office for an Errata slip to paste in your copy. A postal will do.

International Photographic Association

Is the I. P. A. Weakening?

A recent letter from one of our formerly enthusiastic members asks the above question and rues that it should arise. We rue it more than he for beyond a doubt many feel the same way. Our answer is that neither in numbers nor in activity is our association weakening. Whenever the question arises in your mind ask yourself if your own weakening is not the inspiration of your doubts. Have you been active? Are you getting the good and the pleasure out of judicious interchanges that you might get by being as willing to give as you are desirous of getting? Do you still feel that the less adept member should gain by your help and example as you hope to gain by the example and help of those better than yourself?

Suppose that in a limited number of cases the prints you receive are not up to your standards. Suppose some few are negligent in replying. Suppose, even, that a very few do not honestly send value for value received. Your losses are not dead losses for now and then you will get in touch with one outstanding worker who will change the whole aspect of photography for you or start you toward a success you long have hoped for. The saying is trite but always apt in connections like this: You get as you give and you can get no more out of anything than you put into it.

You feel the I. P. A. is weakening because you are weakening. You think nothing is coming out of it because you have stopped putting something into it. You have lost the pleasure of lending your help and your power and are under the impression that there can be no help or force.

Wake up, members. Join the active ones again and send out a few letters and risk a few prints. Why tie your efforts to the lesser stimulus that comes of giving your prints away to your immediate friends. Widen your circle once more and interchange with your fellows in remote places. Get busy.

International Photographic Association.

5547—Walter E. Woestman, P. O. Box 2151, Station A., 2590 Midlothian Drive, Altadena, California. 2 1-4x3 1-4, 4x5 and enlargements. Street scenes, mountains, beach-girls, enlargements from movie negatives; exchange for outing, fishing, hunting, bathing girls and groups. Class 1.

5548—Ignacio Otero Martiner, 61-410A., Merida, Yucatan, Mexico. 3 1-4x4 1-4 and 5x7. Children and young ladies. Exchange for same and landscapes. Class 1.

5549—H. W. Wilmoth, Wasilla, Alaska. 3 1-4x5 1-2. General subjects, landscapes, bromide enlargements, etc.; exchange for Post Cards. Class 1.

5550—J. D. Sornborger, Rowley, Massachusetts. 4x5. Birds, Eskimos, Alaska views, exchange for views of foreign lands, including women and children. Class 1.

5551—Orland Bartholomew, Box 304, Big Creek, California. Class 2.

5546—John Paakki, 151 East 124th Street, New York City. Class 2.

Renewals

5409—Geo. M. Hargrave, Punahow School, Honolulu, T. H. 2 1-2x4 1-4, 3 1-4x4 1-4, 5x7 or any size enlargements. Hawaiian scenes, volcano pictures, etc.; exchange for anything of interest, especially scenes, flowers, trees, etc. Class 1.

WORKMAN HANDBOOK ERRATA SHEET

An Errata Sheet has been printed to correct a few typographical errors that occurred in the first edition of our popular book. This sheet is ready gummed and will be sent to any owner of a copy who will write us.

Camera Craft Publishing Company

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XXXIV No. 8 AUGUST, 1927 Price 20 Cents

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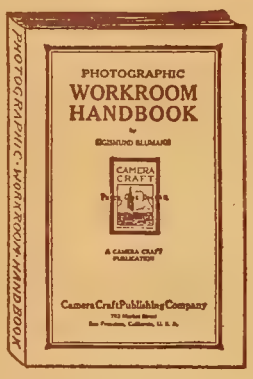

Photographic

Workroom Handbook

By SIGISMUND BLUMANN

Price $1.00

Nothing but essentials, nothing untried, and nothing but what may be of constant use. What is wanted right at hand when wanted, in fewest words.

At your dealer or from

CAMERA CRAFT PUBLISHING COMPANY

CLAUS SPRECKELS BUILDING **SAN FRANCISCO, CALIFORNIA**

THE QUIET CORNER

by

Sigismund Blumann

A PIPE, some books, a flower or two,
The picture of one gone before
Who stands without the open door
And shall not die.

When work is through
Some day, some day, when rest is won
And the long, long duty-season done,
I'll sit me down to taste the best
Of books, tobacco, men and things:
To listen when the spring-bird sings—
Looking in peace toward the West.

Against that day, and I am spared,
My quiet corner stands prepared.

CAMERA CRAFT
A Photographic Monthly
SIGISMUND BLUMANN, EDITOR
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William Alexander Alcock

An F. R. P. S. Who Deserves the Honor

By A. D. Chaffee, M. D.

"Greater Brooklyn and N'Yawk—change here for William Alexander Alcock and points East!" But, if you can find William in the intervals of his journeys to people and places photographic, never mind about the other points East: he will collect them and bring them to you; and, if he can't, never mind them anyway.

Rose growing was Alcock's pre-photographic hobby. At the age of thirty-six, he found himself in possession of a garden of a thousand rose bushes, comprising some three hundred varieties, and of "The Book of the Rose," illustrated with autochromes. But the autochromes weren't so good as his roses and he awoke from his deep dream of peace. He determined to make rose autochromes for himself and bought a 5 by 7 Home Portrait Graflex. He put it away for a bit, then got notice to

ARCH OF JEWELS, NEW YORK *William A. Alcock*

RELICS OF FORMER DAYS — *William A. Alcock*

move (the noise of his rose buds bursting into bloom kept the neighbors' children awake); many of his plants winter killed and, the following year, an embargo was laid on rose importation. So the garden was never duplicated and the autochromes never made.

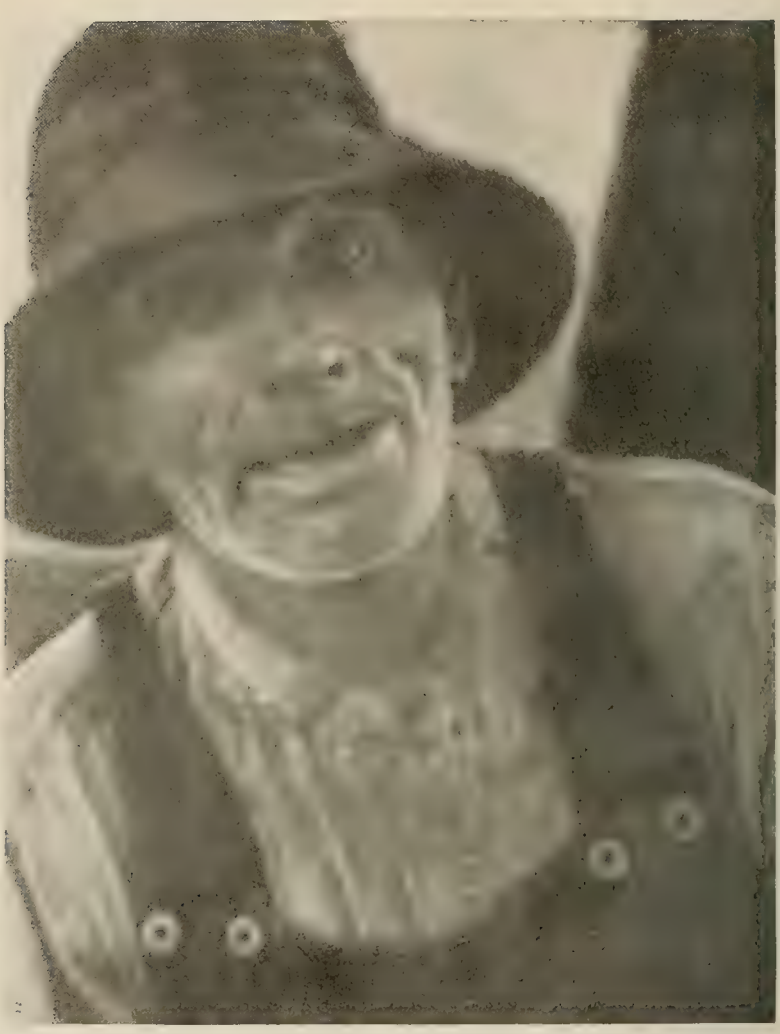
But the photographic germ is an insidious and resourceful organism and the disease, checked in one direction, broke out in another. Alcock had this perfectly good camera, which he didn't know how to use. What to do? He joined both White's and Zerbe's classes in the Photographic Section of the Brooklyn Institute in 1917 and in 1919 exhibited two prints at Pittsburgh, Toronto and the London Salon.

No hope now remained—the ship went down with all on board. He joined the Pictorial Photographers of America in 1920, soon became a member of the Executive Committee and was active upon the Exhibition Committee for several years, covering the periods of their exhibition at the opening of the Art Center and of their first Photographic Salon of 1923, being Chairman of the Committee for this latter exhibition. He was also Secretary of the organization for about a year and served its needs in many other ways. He has been continuously active in the Photographic Section of the Brooklyn Institute where he has been Chairman of various important committees, including the Exhibition Committee (five years) and the Executive Committee (three years). In all these capacities he has worked untiringly, among other things keeping the walls of the Brooklyn Institute covered with one man or other shows, and collecting and forwarding members' prints to various

JUNK FOR SALE *William A. Alcock*

xhibitions. One no longer inquires "Who, or what, in Brooklyn?" Everybody knows now that Brooklyn is a vast, ill defined and barren rea, surrounding a small oasis up the back stairs of the Brooklyn Institute, and to no one so much as to Alcock is due credit for the diffusion f the knowledge of these interesting geographical facts.

Alcock is a member of the Boston Society of Arts and Crafts since 920. Master Craftsman thereof since 1921, Contributing Member of he Pittsburgh Salon since 1922 and of the Los Angeles Salon since 923. He became a member of the Royal Photographic Society of Great Britain in 1922, an Associate in 1925 and recently a Fellow of hat organization. He has been for five years a member of the New York Camera Club and is now a Trustee of the same. He is one of the harter members of the International Circle of Pictorial Photographers f Liverpool. He claims membership in several other organizations as vell, but the above can be proved against him.



POOR OLD PELL — *William A. Alcock*

In 1926, Alcock served on the Pittsburgh jury, upon the jury fo the American Photography Contest, also upon the jury of the Roya Photographic Society, having been twice elected to the last honor i preceding years, but unable to serve. In this past year, however, h added to his judicial duties the better part of two weeks' manual labo in the hanging of the Royal, which he found an entertaining piece o work, full of delightful companionship.

Alcock has been one of our most consistent exhibitors and it i hard to find a Salon catalogue anywhere at any time within recen years in which his name does not appear; always on the first page, ofte at the head of the list. I don't wish William to be unduly puffed u when he reads this, so I have to explain that this precedence, howeve deserved it may be for other reasons, is really due to the purely for

UNDER THE MUNICIPAL BUILDING
NEW YORK CITY — *William A. Alcock*

tuitous combination of those letters of the alphabet which represent him.

One man shows, of course, in various American cities, as well as in Liverpool and Manchester, and one soon to be staged at the Royal.

A catholic taste and technical curiosity led Alcock to print and exhibit in all known (and perhaps some unknown) modern processes, hand coated platinum and photogravure excepted. His preference is for bromoil transfer, "the quintessence of photographic excellence." His subjects vary "all the way from nudes to ash piles," but he likes best portrait and figure work "or a blank wall"!

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Now all these things are very well; but it does not minimize his fellows' appreciation of Alcock's work however excellent, to say that he might make pictures of the bottoms of wells and put 'em on wrapping

paper stock and print 'em in polychrome mud—and still remain the beloved William. Wherever he goes, on whatever business, he incidentally hunts up pictorial photographers: whoever of that ilk comes to New York immediately foregathers with Alcock and with those whom William can by any means collect. He has been a visitor at most of our Eastern Salons, beginning with Toronto in 1919. Since then he has seen the Pittsburgh Salon every year, Buffalo generally and others. His personal acquaintance in America and abroad, particularly in the British Isles, I should judge to be as great as that of any man I know. Always he gives and gets the glad hand—here, the literal phrase. For few, indeed, have done so much to promote good fellowship among pictorialists, personally and society-wise, as William Alexander Alcock.

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Mounting Glossy Prints Back to Back

By Sigismund Blumann

The advent of gummed cloth or Photo Cloth as it is called in the trade has enabled photographers to deliver prints with a cloth backing so that traveling salesmen, architects, and technical men may have almost indestructible records or samples, as the case may be. It remained for the Holliston Mills to produce a cloth gummed on both sides and this made it a simple matter to mount Photostat and other prints back to back.

The problem of mounting squeegeed glossy prints back to back was still to be solved. How to apply moisture to the back without losing the pristine brilliancy of the enameled surface was the trick to be invented. Thanks to Nat Heiman of the Holliston Company we can now exploit that wrinkle.

Squeegee one print to a clear sheet of celluloid and set aside to dry. Do likewise with the second print. When almost dry but still showing some adhesion dip a sheet of the Holliston double gummed cloth into water and immediately squeegee between the two prints. The prints should be trimmed to absolutely same size and the cloth also. The transparent celluloid permits perfect register and any slight inequality of edges due to slipping or unequal shrinkage may be trimmed when all is dry.

The method of squeegeeing the two celluloid sheets with their adhering prints and the cloth between is simply a matter of running the whole through a wringer. Artificial drying is not feasible but evaporation is rather prompter with celluloid than with the usual ferrotype plates or glass.

Portraiture in America as It Is

By Sigismund Blumann

(Continued from July Issue)

With the vanishing of the Family Album and the advent of the large sized print and heroic mount came a change, so decided and radical as to quite change the personel of the business of portraiture. The times became disastrous for a large number of mediocre and for many of the good but ultra-conservative workers. To be conventional was to be old-fashioned. Came a new class into the field: Men and women who felt their quality began at the showcase and was to be maintained for all time in the final prints delivered. Class was the word of the day.

Reception women came into vogue and wonderful beings they were, and are. Women who read human nature with their eyes shut, sensing psychology in an occult way. The photographer was no longer a bohemian looking, rather slovenly, artist in a velvet coat but a brisk, courteous but aggressive business man. His art was in the production not the manner of doing.

The family custom of having a picture took once a year died with the album and its Cabinets, Paris Panels, and Carte de Visites, and the old folks retired from the clientele and made way for young people who enjoyed seeing themselves and one another in ten by twelves and eleven by fourteens. The prices went up to meet the decrease in volume, the increase of cost of materials and labor, the larger overhead generally, and the exaltation of the art.

Studios that hope to make real money nowadays cannot be dull, dreary, gray kalsomined morgues with deadly skylights and conventional scenery and frippery paraphernalia. The operating room or studio is apt to look like a living room in a well organized home. The lights are artfully distributed and contrived to serve without motion and commotion. The sitter is made to feel at home and at ease and the exposures are made almost without the knowledge of the subject.

Demands are made on portrait photographers such as were undreamed of twenty years ago. He must be well read, well informed, and above all well bred. Now, let none who read this think I am disparaging the professionals of past generations. There were many splendid men and not a few outstanding artists from the time of Daguerre to the present but what I do mean to convey is that it was possible to "Get Away" with ways and things once upon a time the like of which can be found now only in the purleous of the cities and the most isolated hamlets.

The portraitist of today lives in mansions, speaks of the opera and the great in literature and art, drives a fine machine, and in every way

PORTRAIT *By E. J. McCullagh*

is the equal of any of his patrons. He is a member of one of the liberal professions. That this should be so is a tribute to his work for that, and only that, has established his standing.

In England the President of the Portrait Photographers Association said in his retiring speech what I am trying to express here. He said it better and more incisively. This is how Mr. Halksworth Wheeler put it:

PORTRAIT *By John Howard Paine*

"What is the future outlook of our special branch (of photography)? Personally, I think it is quite good, provided that we realize, as other business men do, that it is absolutely essential to move with the times, keep up-to-date, and show enterprise."

Is it not possible that those who are always complaining and saying that things are not as they used to be are looking backwards through a magnifying glass? Someone once said, "Things are not so good as they used to be." "No," said his friend, "They never were."

PORTRAIT *By Ora L. Markham*

"I am afraid many are endeavoring to run a 1927 business on 1907 lines and are surprised at not attracting custom."

The show-cases are far, far superior to what I recall in my younger days. Fifth Avenue could not show the like of what one can see today. Portraits were being made, good, honest portraits, but was there the individuality that is found today? Could you have told the work of one studio from another?

Pirie MacDonald, Scott, Shields, Paine, Erickson of Erie, and the numbers of men who are expressing in every portrait they make a part

PORTRAIT *By James and Merrihew*

of themselves, an individual impression of the subject, an example of real portraiture not a catalogue of features summarized in so many eyes, a nose, a mouth and some clothes. We are getting along nicely.

And, in the cycle of events the Album is coming back. Not the garish red velvet affair with padded covers and gilt clasp. Dear old album. I loved it for what it told me of my antecedents. I love its memory for what is recalls of my youth. Not the family album, then, of the Victorian period, but a thing of beauty that invites the hand to

PORTRAIT *By A. Swan Watson*

touch and the observer to open. This is the Album Redivivus and what we shall find within it shall not disappoint the looker nor shame the artists.

Pictorial Publicity Photography

By Leonard A. Williams

State Teachers' College, St. Cloud, Minn.

Illustrated by the Author

HAND LETTERING AND PHOTOGRAPHY

It is not necessary that you know the history of the alphabet to be able to know and use good taste in choosing a letter style that is in keeping with the thought your picture expresses. However, it may be helpful for you to know how some of the big changes came about in creating styles or letter forms that would fit the character of the tribes or nations, and express their inner thoughts centering around the period in which they lived. I shall try to give as briefly as possible, that which will be of most interest and value to you.

The Scriptures inform us that when Babylon and Nineveh were built all people were of one language, and the similarity of the Babylonian, Egyptian, and Assyrian sign languages give some evidence of this fact.

Each system of writing began with rude pictures of objects, more or less conventional, which gradually became the representatives of words, afterwards becoming the symbols of letters, or elementary sounds. We can, therefore, trace the transition from the *ideogram*, or expression of thoughts by means of pictures, to the *phonogram*, or expression of sounds by means of drawn or written symbols.

The letters of our alphabet are the outgrowth of the ancient Hebrew alphabet and Egyptian hieroglyphics, as well as of the Assyrian cuneiform characters. In tracing to its origin the form of each letter, we are surprised at the marvelous transformations these characters have undergone before reaching the simplicity that marks their present construction.

The alphabet characters have slowly evolved from hieroglyphic writings, first from syllabic signs and these forms must have been developed from verbal phonograms. The verbal phonograms were adopted from ideograms, which could have originated only from picture writing. Surrounded by such advantages as the Hebrew and the Egyptian characters, and all other forms of writing, it is not surprising that the Pheonicians should have constructed an alphabet of clear phonetic value, which afterward gave birth to the classic Greek.

Although the Greek alphabet still remains, evolution continues as long as the imperfect exists, and with the fourth universal empire comes the Latin alphabet. As the Roman empire was composed of almost the

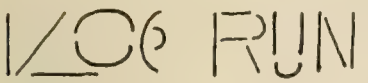
entire civilized world their alphabet formed the base, or was the mother of all modern styles of writing. The Roman alphabet characters of the first century are practically the same as the ones in use today known by the name of Egyptian, Antique Egyptian, and French Roman.

Plate 1 shows what is known as an Egyptian Block letter alphabet. All letters are 5 blocks high, 4 blocks wide, I M W are exceptions. I block is placed between letters and 4 blocks between words when placed in a sentence. The word stroke is used in place of block by letterers and I shall use that name hereafter in describing letters. You will see that where corners are cut the inside outline of the letter is always parallel, in other words letters are built with strokes the same width at all places. This is a simple alphabet to make, a good one for the beginner to start with and later on in his work develops from this style of letter many others to fit his work. How many kinds of styles were created from this simple block style of letter I shall try to show you in story form.

Once upon a time many ages ago there was a traveler who wanted to know how the people of the world were keeping records of their lives. He had traveled far from home and found himself among people that called themselves Egyptians. These Egyptians he could see were strong of body, slow thinkers, and simplicity in all constructions and art was a law they followed. Finding out all he cared to know about these people he went on until he came to a nation of people that called themselves Greeks. These people he found had many characteristics of the

PLATE TWO

Lines That Form Letters and Talk To Us.

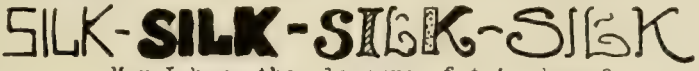


Vertical, horizontal, slanting and curved lines make up the forms of all letters.

Letters must be of the same height, have the same space between them, and have the same width between all words - one letter.

Letters may be stretched to fit a certain space which creates a feeling of normal, tall, short or thin, fat.

Letters express texture also. Which letters say silk and makes you feel that texture and smoothness?



May I have the pleasure of this dance?

"Birds of a feather flock to gether."

Letters like brains seek their kind and place for thot expression.

Be Consistent.

Never MIX letter form or styles.

Space and design your page so that you will have balance. Do not agitate the optic nerve to register crudeness when beauty can be created to please the eye and make the soul happy. Put only the essentials in your design.

Never crowd or over decorate with wide corners and borders.

Never crowd the picture off the page with poor lettering and fancy panels.

Egyptians, they were strong, but more beautiful of body, their minds were keen and they thought beautifully of all the Creator's works. He found that their letters which expressed their thoughts were not so solid as he had found in Egypt, and at this point in his travels began to notice more closely that the alphabets were very much the same as the people of each country he visited. He was very much interested and happy when he found himself one bright day in Rome. This was the one city that would be able to tell him many things he wanted to know. He searched about many days to find someone that could answer his questions as he thought they should be answered, and at last came upon an old man that told him this story. "You ask why the Romans took from all other forms of letters to make their alphabet, well it was this way. We found the Egyptian letter had strong upright strokes, the Greek letter had a much finer stroke with spurs at top and bottom of strokes (see Plate One letters 1 and 2.) In our wars and business dealings with these two nations we have been taught the value of strength, simplicity, slowness, speed, a keen thinking type of mind, and culture and respect for a God. These things we have come to admire and have made laws to see that these qualities of life will survive in the world. Our alphabet will last until the end is our belief. You will always see the strong upright lines of the Egyptian, the fine horizontal lines of the Greek, and the full rounded stroke of the Roman (see plate One letter 3)." The traveler was growing more interested than ever, for he saw that these alphabets played a great part in the daily lives of every human's thoughts and actions, and that he must go on and find what the end would bring to him. One day far up in the mountains he came upon a group of men that were printing beautiful books. He asked them why they were using that kind of alphabet, did they not know that the Romans would be displeased. These men called themselves Monks and the leader of the group said in reply to the traveler's question. "In your travels you have seen tribes and nations, in Egypt you found Strength, Simplicity. In Greece you found Beauty and Culture. In Rome you found Law, Order, Power, Greed. Our alphabet will not express any one of all these (see Plate One, Letter 4), you will see it has all the best of the traits of every nation, it stands for the best in man's nature in his belief in God and we hope it will go down through the ages as a symbol that the church will last until the end." The traveler has come on down through the ages and has found that letters do express, in their forms, the feelings of people towards one another and things.

Letter 5 of Plate One shows what is known as Ornamental Forms, one should be very careful not to carry the decoration too far and spoil the letter. Letter 6 expresses bigness or fat, while Letter 7 sickness or skinnyness. One can easily express any kind of a feeling if he wants to take the time to work out his ideas. The lower line of letters are known as Grotesque Letters and if one is clever, many designs can be created and fit into many jobs that will pull the attention of people to his work.

TRAIN YOUR HANDS TO EXPRESS YOUR THOUGHTS

I have tried to give you as briefly as possible a few thoughts that will guide your observations in searching for the many styles of letters that are used today in publicity work. Every Pictorial Publicity Photographer of the future will be forced at some time to put lettering with his pictures, and if he is able to design a letter that will be in keeping with the thought of his picture he will not need to worry about plenty of work at good prices. Beautiful hand lettering is an art, an art that requires much time, study, and hard work, but in the end will net the worker more for his time and study than many other arts. No advertiser will push aside the producer of beautiful publicity pictures that have added to them beautiful lettering that is in keeping with the picture and word description of his wares. Words cannot tell all that every advertiser would have you know about his goods, and when he finds someone that can put pictures and words together and make a piece of art that places his goods above his competitors, that person is most dear to his heart. That you may know how to start out and search for the best work being done today, I ask you to examine very carefully every page of the better magazines printed today, and see what place lettering and pictures take in putting across the big things in advertising. You will need further help to guide you right, and I want you to purchase these two books and study them carefully: "The Essentials of Lettering," by French and Micklejohn, McGraw-Hill Book Co., New York City; "Studio Handbook," by Samuel Welo, Frederick J. Drake & Co., Chicago, Illinois.

Much could be said about lettering, and the printer's type that might be of some interest to the Pictorial Publicity Photographer, but I am inclined to believe that enough interest has been created so that the worker most interested in this field of work will readily see that if he is willing to put the extra time and work on his work to add that touch of refinement that brings a high price as well as a name for doing high quality art work, nothing can stop him from reaching the heights he may reach if he is willing to master himself.

Plate Two has been titled "How Lines and Forms Talk to Us." It is my hope that the illustrations will tell the story so well that little will be needed to place in the reader's mind some of the most essential laws for the letterer to follow and watch for in others' work, so that he may be guided to know the best. One can get very little from any written thoughts about lettering, and I advise you to try out your hand on doing some simple piece of work just to see how well you can do lettering and get yourself started in the forming of another Fine Art for you to be master of.

In Full Bloom — *Karl A. Baumgaertel*

The Photography of Fruit Trees in Blossom

By Karl A. Baumgaertel

Illustrated by the Author

With their delicate butterfly-like flowers and exquisite coloring, fruit trees in blossom offer photographic enthusiasts many opportunities for beautiful pictures. Every year a vast army of amateur photographers and camera users exposes a large amount of sensitive material in an endeavor to secure pictures of fruit blossoms, with but very little success.

In most cases, these pictures are usually "soot and white-wash," due to the blossoms being clear white paper and lost against a sky which is also blank paper. The tree itself usually has a disagreeable black trunk and branches.

Where high speed lenses are available or where a tripod is used, the use of a filter (the writer uses an Eastman K2), will greatly assist in preserving the delicate tones.

As the majority of amateurs usually have cameras equipped with lenses of only moderate speed and do not carry tripods, the use of such a filter will complicate matters. However, nice results can be secured by using a graduated or so called "sky filter." The use of this particular filter gives the necessary separation of the light colored blossoms from the blue sky. Usually the colored part of the filter extends far enough down to get in all of the blossoms. The exposure given can be the same as

COLOR AND FRAGRANCE *Karl A. Baumgaertel*

would be given without the filter, or, if the foreground and tree itself are dark, a slightly longer exposure can be given without the high-lights blocking up. Two of the writer's illustrations, namely—"Prune Orchard in Blossoms" and "Cherry Trees in Blossom" were both made using such a filter. The sensitive material used was ordinary roll film.

Where there is very little or no sky showing and the blossoms are quite thick, as in "Prune Blossoms," no filter at all is necessary, although a light filter such as the K1, requiring three times the normal exposure, will help.

A very important detail is the proper development of the negative. Where the worker does his own finishing, the following simple formula

will give beautiful results for this and almost all pictorial work. This is a tray developer.

Water	12	ozs.
Sod. Sulphite (dry)	75	grains
Pyro	30	grains
Sod. Carbonate (dry)	37½	grains
Bromide	None	

This gives soft negatives, full of detail in the shadows, and without the highlights being blocked up. The delicate shadings of not only the trees and their blossoms, but of the foreground, background and sky are also preserved. This, incidentally, is a very fine developer for cloud negatives or landscapes with clouds.

Other formulae, of course, can be used, but they should be of the soft working variety as excessive contrast is one thing which must be guarded against.

Pleasing arrangement of the subject matter is, of course, vitally important. As this is not an article on composition, we will not go into this phase, but would refer the reader to the many good books available on this subject. The Japanese have long realized the beauty of blossom pictures and many good ideas can be secured from the study of Japanese prints on this subject.

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THE GREY FIR TREE

Jean L. Allen

On the top of a cliff by the shining sea
There's a wee little, gnarled little, grey fir tree.
And it sways and turns from sky to lea
Reminding me so of the soul of me—
Choosing to perch high up, and free,
Watching the endless, changing sea;
Charmed by its crooning melodie
Into a dreamy ecstacy;
Lifting its head sometimes on high
To watch great, white clouds floating by—
Lazily thinking, "If I'd but try
I could go sailing there, up through the sky;
But so at peace am I, to be
Here on the cliff by the golden sea—
Who could ask more from the Diety
Than the glad content of a little grey tree?"

Color Prints

By Sigismund Blumann

For years we have periodically been filled with hope and doomed to disappointment in the matter of getting a really commercially practical color-print process. One after another the dye bath methods have come and gone and we have returned to multiple gum and carbon. It remained for one our own countrymen, H. C. Deeks, to put on the market a series of three-color films mounted on celluloid and so constituted as to be easily stripped and superimposed on a common base to make the complete print.

It is claimed as an entirely new photographic material for making positive prints in natural colors from three-color-separation negatives, and to do it with an ease that makes the product commercially profitable. These color sheets are thus described by the maker: They consist of celluloid coated with a special colored emulsion which has about the same exposure speed as bromide paper and the method of development is also new but very simple. Upon exposure behind a negative and development according to instructions an image of pure, transparent and permanent color is obtained.

The films are made in the three printing colors, Yellow, Red and Blue, which are complementary to the colors of the filters used to make the three negatives—a blue-violet, green and orange-red filter. The Yellow color sheet is printed from the negative made through the Blue-violet filter. The Red color-sheet is printed from that made through the green, and the Blue color-sheet from the Orange-red filtered negative.

The color image strips or peels from the celluloid base with ease and as that base is transparent registration is easy and the three colors are deposited one over the other to make the picture in the original colors of the subject.

Inherent in each color-sheet are pure tints, corrected so that in combination they shall produce the colors of nature, good gradations, perfectly clean whites and deep and brilliant blacks. Furthermore the colors are fast to the sunlight and will stand the heat of the strongest projection lantern.

The package must be opened and the color-sheets handled ONLY in red light, safe for bromide paper.

The color-sheet must be exposed through the back and NOT on the emulsion face as usual, so when putting in the printing frame, place the shiny celluloid side next to the negative.

Make the Yellow print first. The exposure required with a negative of medium density, at a distance of two feet from a 40-watt electric bulb will be about 20 seconds.

Develop for three minutes in the special developer given below, using an ordinary tray and immersing the color-sheet emulsion-face up. Rock the tray gently during the three minutes to keep the color-sheet covered with the solution, then carefully pour off the developer (which should not be used again) so that the color-sheet is left flat on the bottom of the tray. Now, without loss of time, pour over the color-sheet enough warm water to half fill the tray. The water should be at a temperature of about 100 degrees Fahrenheit and should be ready at hand previously prepared. Rock gently for about three minutes. White light may be turned on when the color-sheet has been in the warm water not less than one minute. Take care, from now on, to prevent anything from touching the face of the color-sheet as the image is very delicate until finally dry.

Next, pour off the dirty water and rinse by filling and emptying the tray a couple of times with cold water, always carefully keeping the print face up on the bottom of tray. Then pour in enough bleach-hardening solution (given below) to cover the print. The action can be seen progressing and is usually finished in one minute. When it is finished pour off the solution (which should not be used again) and rinse with cold water as before.

Next pour in some hypo clearing solution. This acts very quickly also and may be poured back for future use after one minute. Rinse with cold water as before for two minutes and leave it immersed in water until needed for combining.

Now make the Red print and then the Blue, exposing, developing, bleaching, clearing, and rinsing in exactly the same manner.

The prints should always be kept under water until they are combined. This is the best way to leave the prints if for any reason the final combining is postponed. They will keep thus for any length of time and several prints may be kept immersed on top of each other, face up, in one tray, provided there is no movement to rub or scratch them. Care must be used in taking one out that the edge or corner does not cut the face of another.

For combining, a flat squeegee is needed and also a piece of clean glass about one or two inches larger than the size of print.

Take one of the paper backs supplied and after soaking it in cold water for two minutes, squeegee it face upwards on to the glass. The face can be distinguished from the back because it curls inward somewhat. The face is also slightly more shiny than the back before wetting.

Lay the glass on a flat surface and pour a small pool of the gelatine solution (given below) on to the center of the paper, spreading it evenly to the edges with the finger or a glass rod. Take out any air bubbles which may occur.

Now take the Yellow print from the water, holding it by the edge, and carefully lower it, image face down, upon the paper. Hold it in place by the extreme edge and lightly squeegee out the surplus solution.

If the print is not in the center of the paper, it may be slipped into place by using the thumb of each hand at opposite sides.

If it is desired to get a temporary view of the completed picture (before waiting for the drying which is necessary to remove the celluloid film) it may now be done by taking the Red print out of the water, laying it image face down on the Yellow print and slipping it into register by sliding it with the thumbs of each hand. If it slips too readily, to stay in place it may be squeegeed lightly. The same thing is now done with the Blue print and the result may be seen.

Now carefully peel off first the Blue and then the Red print and put them back under water until needed. Peel off the paper carrying the Yellow sheet from the glass, taking care to prevent any air getting between the Yellow print and the paper. Hang up to dry by using a clip. Drying may take two hours and can be hurried by using an electric fan. When absolutely dry the celluloid film may be readily peeled off leaving the Yellow image upon the paper. If it does not peel off easily, you may be sure it is not quite dry. Soak the paper in cold water for two minutes and squeegee on to the glass with the Yellow image up. This image is now tough and will stand the action of the squeegee. Pour a small pool of gelatine solution on to center of print, spreading as before. Take the Red print from the water, lower it image face down on the Yellow print and lightly squeegee out the surplus solution. Slide it into exact register by using the thumb of each hand on opposite sides. A little care is required when squeegeeing. If the pressure used is too light, the print will slide too readily and will not stay in place and if too much pressure is used it will not slide readily enough and may have to be peeled off, put back in water while another pool of gelatine solution is spread as before and the operation done over.

It is now taken from the glass, hung up to dry, and when dry the celluloid peeled off. Exactly the same procedure is followed for the Blue print and the picture is complete.

TRANSPARENCIES

The exposure required for a transparency is about three times longer than is necessary for a satisfactory paper print; otherwise the procedure is exactly the same; that is, the three color-sheets are exposed, developed, etc., and combined on a paper back, drying and peeling off the celluloids exactly as above explained except if it is desired to have the transparency on celluloid rather than on glass, the last celluloid should not be peeled off but instead, after the last drying, soak the print in cold water for 10 minutes and then place it in warm water of temperature of about 100 degrees Fahrenheit. In a few minutes the paper will easily peel away, leaving the print on the celluloid. It is hung up to dry and is then complete.

If, however, it is desired to have it on glass, a plate should be prepared as follows: Take an ordinary photographic dry plate the same size as the print and immerse it in the bleaching solution for 10 minutes

(this is to harden the film), rinse in water and then immerse in the hypo solution until it is perfectly clear. Wash in running water for half an hour and leave in water until needed.

In this case, peel the last celluloid from the finished print and with scissors cut away the edges of the print until it is about ⅛ inch smaller on all sides than the glass. Now soak the print in cold water for 10 minutes and then squeegee face down on to the emulsion side of the plate. If air bubbles occur, they can be seen from the glass side and should be squeegeed out. Place it on a flat surface between two pieces of blotting paper with a book or some such weight on top for half an hour.

It must now be immersed in warm water (about 120 degrees Fahrenheit). Care must be taken that the paper sticks close to the glass while immersing and this is best accomplished by placing it in an empty tray paper side up and pouring in the warm water on the center of the print until tray is nearly full.

After a few minutes, the paper will easily peel away, leaving the picture on the glass. When dry, it is complete and will stand the heat of any lantern.

(To be continued)

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The Omaha Camera Club Second Salon

EDITOR'S NOTE: Having heard of the ambitions of the Omaha Camera Club and their astonishing progress, it was our pleasure to write for a review of their second Salon. It is now our double pleasure to put before our readers what is probably the most modest review that has ever appeared. Plainly these fellows propose to say it with actions not words. The Omaha Club is a baby but I advise the readers of Camera Craft to keep an eye on them. S. B.

The Omaha Camera Club held its Second Annual Exhibition May 1-15, in the galleries of the Omaha Art Institute at Aquilla Court. Proof of the interest taken in the exhibit was shown in the fact that out of 350 prints submitted, but 152 were accepted for display in the galleries.

Roy La Rue's multiple gum print, "A Bend in the Road" received first award. It is a unique and different type of picture than the others shown in the exhibition. It presents a picture of light tones, while the shading of the auto tracks in the snow of the road adds graceful curves of darker tones as a contrast. This picture did not show to the best advantage because it was not well hung. It is a very dark blue gum print, and was taken on the new Omaha River Drive.

Second award went to Victor Overman for his bromide print, "The Oak-Sunset." Many visitors considered this picture the best print in the exhibit. The oak tree stands out in bold silhouette against the sky, and draws attention to the sunset itself, which is unusually good, and shows much artistic skill on the part of the maker. There is a very pronounced

A Bend In the Road — *Roy La Rue*

balance of light and shade, which is exceptionally fine. This scene was taken overlooking the Missouri River at Omaha.

J. E. Hayworth received third award for a bromide print "The Potter of Van Briggles," which was taken in the town of Van Briggles, Colorado. It is a picture of contrasts of light and shade. One can almost see the potter's wheel spin as the skillful craftsman molds the clay into a vase. The camera has also caught the absorbed expression of the old potter as he bends over his work, and aside from the photographic excellencies of the print, the human qualities of care and skill it portrays are excellent.

Judges of the 1927 Exhibition were Robert F. Gilder, Augustus W. Dunbier, and Louis R. Bostwick.

Honorable mention was won by the following members: Walter Hazelton, three; Sol Hodes, two; Roy La Rue, four; W. F. Murden, one; Victor Overman, three; W. A. Peterson, two; W. W. Scott, one; Will Wentworth, one; A. S. Workman, one.

Last year's exhibit numbered approximately the same number of pictures, but they were crowded together in one corner of wall space. This year, the club was fortunate in obtaining almost the entire wall space of an entire room, which aided materially in showing the pictures up to the best advantage.

Two of our members, Victor Overman and Walter Hazelton, had a print each accepted at the recent Seattle International Salon. Overman's "Snow Shadows," and Hazelton's "Evening" were the prints accepted. Prints of both of these pictures were on exhibit at Omaha.

Recognizing how much must be done we also are aware of the work

THE POTTER OF VAN BRIGGLES *By J. E. Hayward*

to be done before we can hope to take the place for which we hold ambition. Our members are enthusiastic and our hopes high and given time we shall reach the goal. In the meantime this Club is a live and going organization.

THE OAK SUNSET *By Victor Overman*

Picture Hunting With a Motorcycle

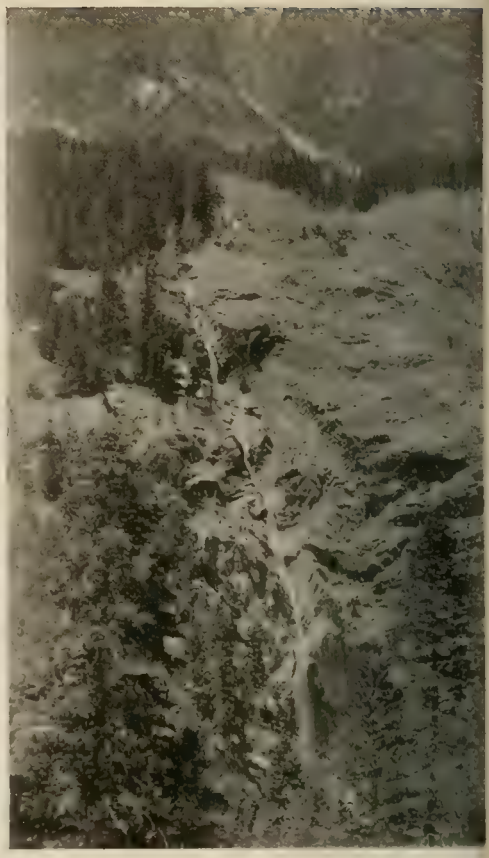
By Worth C. Knowles

Illustrated by the Author

The camera and the motorcycle are natural pals. Just as the keen eye of the camera penetrates where the rifle bullet is forbidden, the two-wheeler ventures where the clumsier motor car would never dare roll.

The motorcycle is a chummy sort of vehicle like a saddle pony. It is at home in the trackless desert and at liberty to follow the irregular course of a wilderness stream. It romps gaily over narrow paths, through the mountains and into distant nooks where the hiker never treads. Then, too, for the photographer with more than the usual amount of equipage or camping duffle the luggage carrier or sidecar provide convenient space.

Through shaded avenues and canyons where the two-wheeler advances without difficulty, few other objects present lines so much in harmony with the surroundings. With its rider its adaptability as an interesting subject is astonishing, and halted in the immediate foreground of any scene it presents a graceful appearance which cannot be attained with a motor car.



To make a picture interesting or "meaty" I find that an automatic shutter release is handy when one is alone or without a sidecar companion. I take a tripod along, arrange the outfit in sharp focus and after releasing the device straddle my steel steed and endeavor to assume a posture indicating interest in the surrounding landscape.

One also finds that the motorcycle makes for economy inasmuch as it travels forty miles or more on a gallon of fuel, enabling the cameraman to have more dollars for the buying of film and finishing materials. One of the latest type motorcycles will run eighty miles or more on a gallon of fuel, making its operation so economical that a two-wheeler is now supplying transportation at less cost than other motor vehicles and the transportation companies. In fact, the economical Britisher uses the motorcycle more extensively than any other form of power transportation, and finds it ideal.

The speed and flexibility of the two-wheeler make it swift to cover miles on boulevards or back-country roads, and when traffic congestion blocks the automobile's progress the motorcycle cameraman slips through saving precious hours of sunlight for the work or recreation ahead.

First Award
Advanced Competition

Egon Wagner
Silver Medal

ADVANCED
AUGUST
1927

SECOND AWARD: *K. Takahashi, Bronze Medal*
THIRD AWARD: *Dr. Max Thorek*
FOURTH AWARD: *K. Kojimoto*
FIFTH AWARD: *Julius Cindrich*

AUGUST 1927 COMPETITION

Advanced

Miss Katherine Arden
O. Bickerstrom
Dr. Felix Cahen
Miss L. Chieli
I. F. Chon
Julius Cindrich
Anton Cimielli
P. J. Condon
Mrs. F. Cole
Hans von Dall
H. F. Doone
Victor Jiricek
H. S. Kaito
K. Kojimoto
M. J. Osaki
Dr. P. Olson
Mrs. J. Peters
Frank Paul
V. Sarra
Franz Spreng
K. Takahashi
Dr. Max Thorek
T. K. Tsukane
Egon Wagner
James Wilson
Miss L. Wonz.
H. F. Zuss
K. Zoelner

FIRST AWARD
Amateur Competition

Frank Abler

AUGUST 1927 COMPETITION

Amateur

Frank Abler
Mrs. A. Anderson
August Balli
William Blacar
Mrs. B. E. Blackman
Meringer Bly
R. E. Bousfield
Malcolm Carpenter
Addison Center
Charles E. Cole
R. G. Cole
Miss C. E. Craig
E. Crotchett
H. G. Cuthbert
Robert Dallman
George B. Davis
Leon De Vos
Miss Jessie Elkins
Allen Fraser
George H. Gerhard
Otsamatu Ikuta
H. Kaito
I. Kojima
Nicholas Korytin
Dr. G. S. Luckett
J. D. McCauley
Kenneth C. McKinney
E. P. McMurtry
E. A. Nievera
T. Noguchi
Dr. O. Ogawa
A. J. Pandian
C. S. Peterson
A. G. Rabenau
P. J. Rattermann
R. Sankaran, B. A.
Wallace K. Schmidz
Franz Spreng
Elmer P. Trevors
M. B. Walters
T. M. Waumslay
Chester Williams
W. E. Woestman
S. Yamane

Second

Third

AMATEUR

AUGUST

1927

Fourth ←

Fifth →

SECOND AWARD: *J. D. McCauley*
FOURTH AWARD: *E. A. Nievera*

THIRD AWARD: *C. E. Peterson*
FIFTH AWARD: *A. G. Rabenau*

Photography in Summer

"To him who in the love of Nature holds communion with her visible form She speaks a various language," said Bryant these many years ago: And to him who holds no such communion She speaks not at all. There be estimable men who hear no music in the song of birds, the swishing of trees, the roar of oceans, the plashing of streams. Such poor souls see no beauty in the forms and colors of the landscape, read no sentiment in poetry, and are bored by the afflatus their more gifted brothers find in the arts. "A primrose by the river's brim, a primrose is, no more, to him." Wordsworth had the type in mind.

To the rich souls who hear the call of Summer in the breezes and the scent of blossoms, young upon the boughs, come pictures on the retina of the mind, gorgeous pictures in colors rare and magnificent drawing. The grass is green, the fields singing in strident blues, yellows, and reds of wildflowers, the hills swinging their lines across the firmament with divine rhythm, the surf painting the originals of the abalone shells peacock hues.

Ho! For the open road and the path that leads through the woods and dells where the ferns are lush and the wildfowls dwell. Ho! For the trail adown the slopes that find their end by the singing sea; Where the tarn reflects the aching blue of the May-time sky and the world is free of the stress and pain of everyday and the clouds at play look down on me.

Out comes my camera and away we go, in khaki and boots and a flannel shirt, with a pipe alight and a trail of smoke, to find the particular blessed spot where the Hand of God has so caressed the land and the sea as to give to me a picture or two to enjoy alway. The squirrels flirt with me as I pass and I really wot that the landscape sings. Certain it is that there is in me a voice and a hearing of what I see.

Oh! I bless the season and the fact that some greatly inspired prophet or man discovered the way to capture and hold the pictures that come through a piece of glass, that found the way with chemical magic to make the pictures over again so that as the merciless years go past we can live again and see again, and hear again what moved our hearts in a bygone day. And these are the feelings and these the thoughts that move me, and thrill me in May.

Getting down to hard tacks or brass tacks, or whatever the anti-poets vernacular may prefer, get out your cameras. Go afield. Even if Nature is to you but a catalog of trees and rocks, and streams and fields, take the camera out with you and give yourself an excuse to walk without a gun for killing or an object that can be realized in dollars and cents. Give your soul a chance. Carry your meaty self with you, if you must, but allow the better part that God has infused even into the meanest mortal to expand. Sooner or later you may happen on a spot, find yourself in a propitious mood and suddenly Nature shall speak a various language to you and a primrose, ever after, shall be an Angel's eye, a kiss of Spring, or something equally ridiculous, equally sweet and glorious to you. Even to you.

And while you read this give a thought to the writer who, as this reaches you is in the largest, closest built city in the world. The trees of New York City are all in Central Park and the flowers all come from other places. Yet Art flourishes there for Art lives not upon reality but thrives in golden fancies.

Fog on Film

Incorrect loading sometimes causes fogged film; beginning fog, edge fog, or end fog. Beginning fog shows light areas on the screen in the first part of the movie and is caused by permitting the protecting paper to unwind unnecessarily. Edge fog shows intermittent patches of light along the side edges of the projected picture; the film in the spool became loose, light crept in along the protecting edge of the spool. End fog shows light areas at the end of the screened picture; improper unloading caused this, or possibly the operator opened the camera cover before all the exposed film had been wound up. The remedy is to follow directions **carefully**.

Backgrounds Important

Backgrounds in motion pictures are effective for pleasing composition. For this reason whenever possible first look beyond the subject to make sure that placement is proper for a well-balanced picture.

In the average scene this is not difficult. For example, suppose you are photographing the children playing on an open lawn; move the scene of action so that a hedge forms the background, and your movie viewed on the screen will be more pleasing.

Avoid as much as possible light background areas consisting of sky, sea, or flat snow and beach expanses. As a general rule the more satisfactory scenes are those in which not more than one-third of the picture consists of such open areas.

When Splicing

Incorrect splicing may cause titles to be reversed, left to right, or the images to appear upside down. Correct splicing is anything but difficult to manage if you follow the manual instructions. Bear these things in mind:

When ready to cut always lay the film strip on the splicing block with the emulsion side up. The emulsion side of the film is the dull side. The cellulose side which has no emulsion on it is shiny. When the film strip is thus placed on the splicing block lay it so that the top, or head, of the image is toward your left hand. Now cut and scrape (see manual). The other piece need only be cut since the strip that you have scraped is already free from emulsion on both sides. When the cutting and scraping operations are completed turn both strips of film over so that the shiny side of both is uppermost (remember that the image head or top should still be toward your left hand), apply a liberal coating of cement along the underside of the scraped end of the left hand film. Then press down on the splice with a finger of the left hand. In a few seconds the cement will harden and the adhesion is secure. When splicing it is exceedingly important to follow the manual directions explicitly for then there is no danger of making an incorrect or smudgy splice.

When splicing leader strips to pictures note that the film base has a natural curl. Take advantage of this by splicing the strip to the rest of the film so that each section fits the natural curl of the other. Your splice will then be stronger and less apt to break.

Watch The Film Gate

Now's the time to keep the film gate free from emulsion particles which if not removed will tend to scratch the pictures you are anxious to keep as good as new.

At the rapid speed the film runs through the projector, emulsion bits will lodge in the film gate track. As these accumulate removal is necessary, nor is this a difficult thing to do. Simply moisten the end of a tooth pick and gently rub along the track. If the particles adhere too tightly use a drop or two of water which dissolves emulsion. Never use a sharp instrument to clean the track, or you may scratch the metal gate which in turn will tend to leave a mark on the film as it passes through.

MOTION PICTURES—WHAT ARE THEY?

Postponed to next issue.

Association News

ALVA C. TOWNSEND, Lincoln, Nebraska, *President*
CHAS. AYLETT, Toronto, Canada, *1st Vice-president*
D. D. SPELLMAN, Detroit, Michigan, *2nd Vice-president*
JOHN R. SNOW, Mankato, Minnesota, *Treasurer*
J. W. SCOTT, Baltimore, Maryland, *Chairman Commercial Section*
PAUL TRUE, New York City, *Chairman Manufacturers Bureau*
L. C. VINSON, 2258 Euclid Ave., Cleveland, Ohio, *General Secretary*

Winona School

At the present time, July 1st, seventy students have registered for the Winona School of Photography. This already is a 25% increase over last year. In addition to the registrations now on hand, the Secretary's office now has over fifty inquiries in regard to the school. It is expected that a large portion of these will register before the school opens. In addition, registrations and inquiries are coming from all over the United States and Canada. In fact there is more interest being shown this year than there has been for a number of years past.

Trustee Schanz reports that the remodeling at the school building is rapidly progressing, and that the three new rooms that are being added to the school equipment, namely, a new camera room, dark room and a new printing room, will be ready by the time the school opens. The Eastman Kodak Company has been exceedingly generous and has donated equipment for these new rooms. Mr. Towles announces that at his request the Bausch & Lomb Optical Company are going to send one of their best experts to the school for a series of lectures on lenses.

The following is a partial list of students who have registered to date:

Mrs. C. M. Bange, Seymour, Indiana.
James Boylin, Beaver Falls, Pennsylvania.
Ben J. Buyer, Oberlin, Ohio.
F. C. Lovelady, Port Williams, Ontario, Can.
J. J. Maresh, Terrell, Texas.
Ralph Scales, Dublin, Texas.
Anne Shriber, New York, N. Y.
G. Ernest Doust, Syracuse, New York.
Anthony W. Servatius, Utica, New York.
Miss Elizabeth Bange, Seymour, Indiana.
Omar Webb, Williamson, W. Virginia.
Mrs. Omar Webb, Williamson, W. Virginia.
Phillip Genest, Biddebord, Missouri.
Margaret C. Beach, Buffalo, New York.
Raymond Kleypas, Galveston, Texas.
Henry M. Atkin, Providence, Rhode Island.
Charles L. Burd, Lancaster, Pennsylvania.
Alma Haugsjaa, Minneapolis, Minnesota.
Henry Strutzenberg, Lynbrook, L. I., N. Y.
George S. Anderson, Enterprise, Oregon.
Clyde Edmondson, Perry, Iowa.
F. M. Doudna, Washington, D. C.
Harold Fries, St. Louis, Mo.
Vernon Thompson, Marshalltown, Iowa.
Edward Gottlieb, Detroit, Michigan.
Mrs. Edgar B. Smith, Wichita, Kansas.
Mr. Edgar B. Smith, Wichita, Kansas.
Miss M. M. Foxall, Victoria, B. C., Canada.
J. D. Wilcox, Red Oak, Iowa.
N. A. Cummins, Plattsmouth, Nebraska.
Pauline Arndt, South Bend, Indiana.
F. W. Parham, Chicago, Illinois.
Arthur A. Jellison, Wilson, Kansas.
R. L. Thompson, Chicago, Illinois.
Richard E. Mack, Pottsville, Pennsylvania.
Paul Kennedy, Talladega, Alabama.
John A. Robinson, Indianapolis, Indiana.
Lora Reilly, Kearney, Nebraska.
A. O. Wickers, Topeka, Kansas.
Carl G. Pridy, South Bend, Indiana.
B. F. Wilson, Columbus, Ohio.
Celia C. Moulton, New Bern, North Carolina.
Anna Heinrich, Logansport, Indiana.
George P. Anderson, Austin, Minnesota.
Ralph D. Robinson, Pontiac, Michigan.
M. L. Daniels, Columbus, Nebraska.
A. R. Buehman, Tucson, Arizona.
Isadore Feinberg, Detroit, Michigan.
E. C. Rossie, Regina, Saskatchewan, Can.
Mrs. P. M. McCutcheon, Charleston, W. Va.
Dorothy Igou, Newton, Kansas.
Mary Hanzlicek, Owalonna, Minnesota.
Kenneth Carson, Tulsa, Oklahoma.
J. C. James, Denton, W. Virginia.
Hazel Ramsburg, Weston, West Virginia.
Jule Coe, Eugene, Oregon.
Ethel M. Tallman, Pittsburgh, Pennsylvania.
A. J. Alvin, Pittsburgh, Pennsylvania.
Leonard H. Roberts, Washington, D. C.
Zelma Service, Ottawa, Kansas.
Mrs. W. W. Stevenson, Cairo, Illinois.
Ed. J. Rech, Evansville, Indiana.

Director Will Towles reports that the following photographic experts have been assigned as instructors in the school by their various companies:

Hammer Dry Plate Co.—Wm. B. Hammer in charge, assisted by J. LeClere and S. S. Gordon.

Ansco Photoproducts Co., Inc.—Dick Stafford in charge, assisted by J. E. Whiteley.

Defender Photo Supply Co.—Wm. P. Etchison in charge, assisted by R. Kolder, Harry Kirby and Jack Riley.

Haloid Paper Co. O. C. Busch in charge, assisted by Mr. Hansen.

G. Cramer Dry Plate Co.—Frank Shirley in charge, assisted by David J. Cook.

The Camera Craft Scholarship

In past years it was the pleasant privilege of Camera Craft to donate a silver cup for certain distinctions gained at the National Convention. This year after much cogitation we decided to offer something that should at one and the same time give the most good to the association and the greatest and most lasting good to the recipient. The decision was in favor of a scholarship at the Winona School.

The Association School and its Director Towles and faculty have done more than any one other factor in raising the standard of American photography and the very influence of the institution has achieved a professional standing for the art and craft.

The scholarship, to be known as the Camera Craft Scholarship at the Winona School of Photography, has been awarded to Leonard H. Roberts of Washington, D. C., and we have his kindly acknowledgment and the assurance that he will avail himself of the course. The following letter gave us at least as much pleasure as it seems to have given the writer.

Washington, D. C.
July 3rd, 1927

My dear Miss Reed—

I received your letter notifying me of the donation of the Scholarship to the Winona Lake Photographers School, and I am able to accept it, with a great many thanks. I know what a help it will be to me and how much I will be benefited by the course, and I appreciate your kindness more than I can say.

Sincerely yours,
LEONARD H. ROBERTS.

Master Photo Finishers *of* America

Harry S. Kidwell, President.....217 N. Wells St., Chicago, Ill.
Albert E. Block, Vice-President.....27 Von Hillern St., Dorchester, Mass.
Wm. J. Meuer, Treasurer.....212 State St., Madison, Wis.
Guy A. Bingham, Executive Manager.....Box 1020, Rockford, Ill.

Territorial Vice-Presidents

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North-Western States: C. M. Coffey.....284 N. Commercial, Salem, Ore.
Mid-Western States: Chas. W. Lynn.....3917 Orleans Ave., Sioux City, Iowa
North-Central States: John H. Seamans.....7052 Jeffery Ave., Chicago, Ill.
Central States: E. L. Hurlburt.....315 St. Louis St., Springfield, Mo.
South-Central States: J. A. Hammond.....Box 650, Meridian, Miss.
South-Eastern States: Elon C. Robison.....105 Third St., N., St. Petersburg, Fla.
Great Lakes States: C. P. Phillips.....6930 Gratiot Ave., Detroit, Mich.
Dominion of Canada: W. A. Taylor.....274 Carlton St., Winnipeg, Man., Can.
Central Coast States: Wm. H. Eichner.....1210 "G" St., N.W., Washington, D.C.
New Jersey—New York City: J. G. Taylor.....24 E. 23rd St., New York City
New England States: H. K. Atkins.....Middleboro, Mass.
Mid-Eastern States: M. J. Koch.....535 Penn Ave., Pittsburgh, Penn.

"Remember the Day With Snap-Shots"

What Do You Know Of Your Association

Away off in Rockford, Illinois, a chubby faced man is spending his life doing things for a compensation hardly equal to part of what he made at his business. Doing things for you and your association. What do you know about Guy Bingham?

In Chicago a sanctimonious looking fellow who is anything but that, gives valuable time from a large concern to the duties of presidency. What do you know about Harry Kidwell?

Your association is publishing a Bulletin that is as pretty a bit of printing and as well edited a publication as anything of its kind. It comes at indeterminate intervals, and is a few months behind date of imprint but I want to know whose fault that is.

If you read it with such avidity as to make you roar when it comes late or not at all do you think the Secretary or the President could deny you?

Paul Burgess was your president a short time ago and his meteoric activity and his achievements made the M. P. F. a really national movement. Where and three times where is he now? Do you know? Do you care? What sort of interest is that? What encouragement are you giving the present officers in their elemoosynary work? Would you do all they are expected to do, are doing, if you realized that the best that you could hope for was a kick in the behind while in office and oblivion thereafter?

Letters are coming to me from all over the country asking me why we dropped the department in Camera Craft and these letters someway or another all convey a tremendous respect for my opinions, an admiration for my comments. Quit tickling my feet and settle down to being an active Master Photo Finisher. If my opinions are worth so much, here is one to accept now: Get busy, active, enthusiastic, useful. Make your immediate district one hundred per cent organized. By example, by meticulous living, punctilious practice prove that the association means something to you and should mean something to those whom you would interest.

The Association is getting out advertising matter which is offered to you at cost. Buy it. Use it. Recognize the potency of co-operative work and pool buying. In the degree in which you help reiterate in words and form your advertising gains in selling strength. Adopt the national slogans. Remember the Day With Snap-Shots. Paint it on your delivery vans. Paste it on every dead wall and live window. Shout it from the housetops. Remember Los Angeles became what it is through the faith of its citizens and their insistent and vociferous claims to superiority. After which they proceeded to make good and did. Do you likewise.

Making good is the point. Your cue is to define the term, to qualify it for yourself to your customers and to your competitors. Here is the April letter from President Kidwell. That is pertinent to the subject—Making Good.

DO YOU BELONG TO THE BUILDERS?

Just what does the word service mean to you in your business? These questions are pointed to the Finishers in our ranks that are not taking full advantage of a situation they can help to improve.

As our season advances and the work gets heavier, are you prepared to build your share of **prestige** for the profession you are in? We find our most substantial Photo Finishers are those producing good Photography, coupled with a consistent delivery schedule, backed by a reliability for promises made and rendering those additional helps that have proved to be business builders, such as seeing that **film** and **developing** and **printing** streamers are on each dealers window at least every week end.

They see that their **film** stock is fresh and complete, doing all they can to keep it moving, knowing a film sold is on the way to some finisher. They use enclosures to suggest more places for pictures and to tell about and sell more enlargements.

And last but not least, they are obtaining a fair return for the service rendered, based on twelve months' business.

Potatoes are selling at $1.25 per peck in Chicago —Thank you.

HARRY S. KIDWELL.

The Finisher who gets the most good is the one who does the most good.

"Remember the Day With Snap-Shots"

Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

IDA M. REED, Secretary, 703 Market Street, San Francisco, California

Send An Exhibit

Start now and make up an exhibit for the Los Angeles Convention of the Pacific International Photographers' Association, Sept. 14th, 15th, and 16th.

The practice you get from doing your best will prove of immense value to you, and your exhibit will serve to show you how you stand photographically. Take stock of yourself and get going at once. Don't wait until the last minute and then "just take something off the wall." If you do you may be surprised to see what gosh-awful stuff it is when you again come up with it face to face in the Convention hall.

Mr. C. L. Todd, the past chairman, writes us a very good letter and makes some splendid suggestions. Speaking of the "late lamented exhibition" at Seattle Mr. Todd says: "After the pictures had been on the easels a couple of hours nearly every print had turned its toes to the daisies." To obviate this trouble we would, therefore, urge every exhibitor to "lay 'em flat and nail 'em down." There is nothing so "untidy" (quoting Mr. Todd) as curly prints, unless it is dusty curly prints. "The genius of the photographer who knows how to keep his prints flat should be recognized by the judges," continues Mr. Todd.

As many of the exhibits arrived on the opening day of the Convention at Seattle the work of judging had to be done in a turmoil. In order that we may not again err in this matter we ask that you have your exhibit reach us on or before Sept. 10th. Late arrivals if hung, cannot be judged since we expect to have the judges do their work before the Conventions opens.

J. W. BEATTIE,

Chairman International Exhibit Committee, P.I.P.A.
6548½ Hollywood Blvd., Hollywood, California.

THE LOS ANGELES PROGRAM

President McCullagh seems highly elated these days with the attractions he has succeeded in rounding up for the convention. What they are he refuses to divulge as yet but he assures us we shall have not one but a number of surprises.

But, while waiting for him to unloosen some of the news we have been nosing around on our own and have discovered one of the big things coming.

L. J. Higginbotham, President of the Higginbotham Photographic Advertising Company is going to talk to us on "Cost of Production From a Practical Standpoint" and "How to Sell Commercial Photographs and Direct the Public How to Use Them." The man is an authority on his subjects and the subjects are peculiarly adapted to the immediate needs of the profession.

We might tell more but that would get us in bad with our President so we can but say that some of the lighter numbers on the program will be none the less welcome. Ssssh! Hollywood Movie Actors and Actresses. Ssssh! Motion Pictures: How They Are Made and Heaven Knows Why. And again Ssssh! Directors and Operators to demonstrate with real subjects and genuine cameras. Maybe.

The program will be great . That is taken for granted. Let programs and attractions go for the moment. Isn't meeting your fellow craftsmen and the interchange of viewpoints sufficient.

The man who never goes to a convention is satisfied with himself and with his conditions. The big men in the profession are never satisfied. Such satisfaction is stagnation. The little men who are going to be big are not satisfied and never will be. Growth and ambition are the products of a wholesome dissatisfaction with anything less than the highest and the best. Conventions are made to create that feeling.

VISIT YOUR FAMILY PHOTOGRAPHER ONCE A YEAR
LET Life's big moments live longer. Preserve forever the cherished memories of the golden days that vanish all too soon. Visit your Family Photographer once a year — for the future joy such visits bring you!
PHOTOGRAPHS Live Forever

What the National is Doing We Can Help to Do

Ye Editor Retaileth Newes of Ye Profession and in Quaint Italics Titillateth Ye Sphynx with Hys Quill

Popocatapetl?

We are not sure of the spelling but we now know the way to say it. Can you pronounce it? Mrs. Buttrick told us. Here it is. Say Po-po-cat—then inhale with a sort of hiccup and hurry the last two letters so the l runs into the t,—like this e (short as in et and strongly accented) tl. There you are. Now go to the geography and find the correct spelling.

A good joke. The other day a friend toasted me with "Here's all the hair off the top of your head."

Peter E. Afanasieff

He is a Russian, an artist, and a fine fellow. If in this enlightened age there is one who visualizes a Russian as a whiskered ruffian with a bomb in his hand and a knife between his teeth, let him meet Afanasieff and learn that kindliness and gentility, as also a true photographer and loyal Association man may come out of the land we know only as Bolsheviki. At the last meeting of the Northern California contingent he made friends of all he came in contact, notwithstanding that our language is still a difficult matter for him to contrive.

Now for a real artist my pipe is the eel's ankle, when it draws well.

A Bow and Arrow for Miss Reed

Ida M. was awarded a bownarrer to enable her to pierce the heart of someone who might justify the honorary title of Mrs. which is being so generally and persistently wished upon her. She was one of the participants in the games at the Oakland picnic and almost won at horseshoe throwing. She would have won, in fact, if the other side had not made a better score.

When the letters of praise come in I hope they are sincere. When the roasts come I know they are meant.

Norman Siller

Motion Picture Director, Operator, Impressario. For the happy way in which you depicted us in our whiskers we thank you. Posterity shall know us from that reel as we might have been had we been as we were when you took us.

What do you care as to whether I am all right or all wrong. You have a man-sized job taking care of yourself.

If the giver of something for nothing loses on the transaction he is a fool, and if the recipient loses HE is the fool. In a word, there is bound to be a fool at one end of the deal or the other.

Laurence Morton

Hello, Larry. You really did manage to show up at the exhibition and dinner. Everyone was glad to see you and the comments on the unusualness (sic) of your attendance was decidedly in the nature of a compliment. Don't be so high toned in the future. Come even when we do not meet in the Palace Hotel.

I'm very well thought of in a certain quarter. I'm that quarter.

Luck To You, Suttell.

Frank and Mrs. Suttell took a long trip down the coast from Seattle to the Mexican border looking for a place to hang their hats and call it home and ended their search — where do you suppose? In Seattle. There they purchased the Zinn Studio, are doing business at a great rate and invite their friends to call when in that city. You all know the Zinn Studio at 1404 Second Avenue.

To this charming couple will go the best wishes of all who know them and from us an especially sincere hope that they may succeed and come by all they deserve.

In a Serious Strain

This is neither Chit-Chat nor doth it tittilate but it is so important and appertains so directly to the daily business of the photographer that it is printed here for your benefit and shall be followed by a further exposition of the means of internationally protecting yourselves.

Advertising Agents Liability

Law suits recently brought against advertisers for the unlawful use for advertising purposes of the name, portrait or picture of a living person without his or her written consent have directed the attention of publishers to the provisions of the Civil Rights Law of the State of New York which defines such use as a misdemeanor. The law also provides for instituting action for injunction and the awarding of damages.

"Our attorneys have called to our attention the fact that a number of law suits have recently been brought against advertisers to recover damages under the Civil Rights Law of the State of New York for the publication of the name, portrait or picture of a living person for advertising purposes without having first obtained the written consent of the person whose name, portrait or picture is so used. Our attorneys have pointed out that not only is the advertiser liable to damages in such a case but also that the advertising agent who prepares the advertisement or who sends it to the publisher for publication is also liable. As in most instances the advertising agent prepares the copy and forwards it to the publisher for pub-

lication in addition to becoming liable to pay damages to the person whose name, portrait or picture is used for advertising purposes in violation of the Civil Rights Law, the advertising agency is also under such circumstances legally liable to reimburse the publisher for any expense he may be put to or loss he may sustain in connection with the defense of claims or law suits based on such a violation.

"Section 50 and 51 of the Civil Rights Law of the State of New York provide as follows:

" 'Section 50. Right of privacy—A person, firm or corporation that uses for advertising purposes, or for the purposes of trade, the name, portrait or picture of any living person without having first obtained the written consent of such person, or if a minor of his or her parent or guardian is guilty of a misdemeanor.'

" 'Section 51. Action for injunction and for damages—Any person whose name, portrait or picture is used within this State for advertising purposes or for the purpose of trade without the written consent first obtained as above provided may maintain an equitable action in the Supreme Court of this State against the person, firm or corporation so using his name, portrait or picture, to prevent and restrain the use thereof; and may also sue and recover damages for any injuries sustained by reason of such use and if the defendant shall have knowingly used such person's name, portrait or picture in such manner as is forbidden or declared to be unlawful by the last section, the jury, in its discretion, may award exemplary damages.'

"In an action brought under this law and recently tried in the Supreme Court in New York City in which the advertiser was named as a defendant, the plaintiff, a young lady whose picture was alleged to have been published in an advertisement without her consent recovered a verdict in the substantial sum of $7,000. Among other suits pending are one for $100,000 and another for $50,000.

"We feel it our duty, therefore, to point out to you that in the event a claim is made or suit is brought against us in the future, on the ground that the name, portrait or picture of a living person has been published by us in an advertisement in violation of the provisions of the Civil Rights Law above quoted, the copy or order for the publication of which has been sent us by you, we shall expect and require you to reimburse and indemnify us against any expense, loss or damage we may sustain by reason of such claims or suits being made or brought against us.

"For your protection, therefore, we call to your attention the danger to advertising agencies in claims or suits of this kind and suggest that you take every particular care to obtain in every instance the written consent of every living person (or if a minor of his or her parent or guardian) whose name, portrait or picture is used by you in advertisements sent to us and to others for publication and that such written consents be carefully and permanently preserved so that they may be made available in the event of future litigation.

"We ourselves are using the following simple but comprehensive form:

" 'I . . ....(if a minor include the words, as the case may be, "father, mother, or guardian of ....") residing at ..... hereby consent to the unrestricted use of my (if a minor insert name of minor) name, portrait or picture for advertising purposes or purposes of trade.

....
(Signature)' "

"You may find it desirable to use the same or a similar form when you contract for the use of a photograph, name or portrait for advertising purposes."

Considering the loss that publishers might sustain by inadvertently inserting advertising containing names, portraits or pictures for which the written consent of the owner has not been secured, it is advisable that publishers obtain assurance from the advertiser or advertising agency supplying the copy that the requirements of the law have been complied with.

National Publishers Association,
ROGER W. ALLEN,
Chairman Copyright Committee.

International Protection

In a few months' time an international conference for the revision of the Berne Convention is to be held in Rome, to which the governments of all countries will send delegates. As you know, the Berne Convention regulates the protection of works of art and photography and of the rights of original artists. It has proved to be a serious drawback that the stipulations for copyright and protection are not the same in all countries. It therefore seems desirable in the interests of professional photographers of all countries to draw up a uniform code of principles and demands with a view to a Photographic Protection Law. As this cannot easily be accomplished by way of correspondence, it seems advisable to discuss the matter orally at an international congress.

The undersigned German Association (Reichsverband), representing over 100 German professional organizations with considerably more than 5000 members, will hold its meeting of delegates at Frankfort-on-Main in the middle of August. In connection with this meeting there will be a great German Photographic Exhibition together with a Photographers Conference for which a varied program covering several days will be arranged. The undersigned association has therefore decided to convene an International Congress of Photographers to meet in Frankfort-on-Main at the same time. Unfortunately the notice is too short for us to be able to reckon on the presence of professional colleagues from other oversea countries except North America. But time presses, and there are endeavors being made even to do away entirely with the slight amount of protection at present allowed to photography. There is therefore urgent danger. As the 2nd item of the agenda it is proposed to discuss the attitude of professional photographers towards amateur photography. This is also a matter of eminent importance and well worth international discussion by professional colleagues.

The undersigned Association therefore begs respectfully to invite the photographers of your country to the International Congress of Professional Photographers at Frankfort-on-Main on August 13th. We venture to hope that in any case your professional organization will send one or more representatives as delegates to Frankfort. The compulsory consular visum for travelers between Germany, Austria, Switzerland, Holland and Denmark is now abolished so that for passing the frontiers between their countries nothing more is required than a simple valid passport. For professional colleagues from other countries who desire to attend the International Congress at Frankfort the visum fees have been reduced to one-half of the usual amount. Professional colleagues intending to take part in the Congress are requested to send in their names to the undersigned Association by August 1st at the latest, in order that we may be able to arrange for suitable quarters in Frankfort.

We respectfully beg you to publish the contents of the above lines in your journal and at the same time kindly to hand on our invitation to the professional organizations in your country, the addresses of which are not all known to us.

We have the honor to be,
Yours most respectfully,
L. FREDERIC AUER.
President Central-Verband Deutscher Photographen-Vereine und Innungen (Reichsverband).

LET'S MEET IN LOS ANGELES

PHOTOGRAPHIC DIGEST

Edited by H. D'ARCY POWER, M. D., F. R. P. S.

Desensitization of Plates and Films

Since last dealing with this matter in the Digest much has been written and the results of both experimentation and practice published. It is unnecessary to deal with this in detail, but one or two developments are of great practical importance and deserve careful consideration by all who use panchromatic and color screen plates. Of a large number of the papers published there is this to be said, namely, they are expressions of individual opinion based on an experience that is often limited and not subjected to scientific verification. This does not deprive them of all value but it places them in an entirely different category to the finding of a great laboratory such as that of the Eastman Kodak Research Department whose findings carried out under the direction of J. I. Crabtree and M. L. Dundun are reported in Bulletin No. 270. The full report may be obtained by writing to the department at Rochester. The results are embodied in the subjoined summary.

1. A desensitiser is used primarily to secure greater visibility during development, although it also prevents aerial oxidation fog. Greater visibility may also be obtained by so choosing a safe light that the visual intensity of the light which it transmits is a maximum and its photographic intensity in relation to the emulsion used is a minimum.

2. A practical desensitiser, in addition to having a satisfactory desensitising action, must not affect the latent image or the shape of the characteristic curve of the developed image. It must also not give fog or stain and should be soluble and stable in a developer. No desensitiser is known which is stable in a developer rich in hydroquinone.

3. The properties of the following commercial desensitisers have been studied in the light of the above requirements: phenosafranine, pinakryptol green, pinakryptol yellow, basic scarlet N, and aurantia.

4. The limits of safety in the use of pinakryptol green with motion picture negative and panchromatic emulsions have been determined. This desensitiser was chosen because it appeared to be the most satisfactory of the known desensitisers at the time of this investigation.

5. The comparative safety of untreated film and film desensitised for varying times with varying concentrations of pinakryptol green to different safelights has been studied. By bathing panchromatic film in a 1/10,000 solution of pinakryptol green, or after it has been in a developer containing 1/25,000 of this desensitiser for two or three minutes, inspection of the film may be conducted with safety with a Series 4 Wratten safelight containing a 25 W. bulb at a distance of one foot (30 cm.). Under the same condition motion picture negative film may be safely examined with a Series 0 safelight.

7. A latent image on a desensitised emulsion tends to bleach out when exposed to red light. This bleaching action is greatest with non-color-sensitive emulsions. With panchromatic emulsions the effect is not serious and after development has commenced, no appreciable bleaching occurs. With desensitised non-color-sensistive emulsions the safe time of exposure to a red safelight is determined by the time required to produce fog.

8. Data have been obtained on the fogging action of various desensitisers with developers.

9. An exhaustive study has also been made on the effect of pinakryptol green when used in the developer instead of as a preliminary bath.

Practical Importance of Desensitisers

With superspeed motion picture negative film it is possible satisfactorily to inspect the image with safety during development without the use of desensitiser. With an 8-inch by 10-inch Wratten Series 2 safelight containing a 25 W. bulb, the emulsion can be given an exposure of two minutes at a distance of one foot (30 cm.) before a visible fog is produced, which time is far in excess of the time necessary for satisfactory inspection of the film. With this film, therefore, the use of desensitisers is unnecessary.

With panchromatic motion picture negative film, under the above conditions an objectionable fog is produced in ten seconds. Inspection of this film during development is therefore dangerous and unless a desensitiser is used development should always be carried out in the dark of a predetermined time at a given temperature as determined by the preliminary development of test strips.

The use of pinakryptol green either as a preliminary bath or when added to the developer will permit of the safe inspection of panchromatic film with a Wratten Series 4 safelight containing a 25 W. bulb at a distance of one foot (30 cm.). The film should not be exposed to this light until the film has been immersed in the desensitising solution for at least three minutes.

For use dissolve 2/3 ounce of pinakryptol green in 50 gallons of water (20 gms. per 200 litre) as a preliminary bath. When used in the developer dissolve 120 grains per 50 gallons (8 gms. per 200 litre). It is usually impossible to add the desensitiser to a developer rich in hydroquinone because the desensitiser is precipitated. The dye should first be dissolved in as small a quantity of hot water as possible and then diluted with cold water or added to the developer.

Desensitisers are valuable in so far as they permit of greater visibility during development and prevent aerial oxidation fog. They are not indis-

pensable, however, and there is always a danger of accidentally fogging an emulsion in the bright light before the desensitising solution has had sufficient time to act. With panchromatic emulsions their use permits of inspection of the image during development, which is otherwise not possible.

While this report may be considered authoritative there are some points that may be discussed, in particular the use of a preliminary bath of pinakryptol green for color plates. If this is to be used as directed by this report for three minutes, and then there be a further three to five minutes for development the chances of green spots appearing are going to increase, and this has been my experience, and has also been insisted on by Emmermann who states that he finds thirty seconds sufficient to desensitise, and green spots no longer appear.

A New Desensitiser

If the properties of Jute Red as given by J. R. Garnotel are borne out the whole question of desensitization will be simplified and some of the findings of the Eastman laboratory need modification, such as the statement that the desensitiser cannot be used with a developer rich in hydroquinone. So valuable are the stated properties of the new substance that we reproduce the article from the pages of the British Journal of Photography of December 17.

Jute Red—A New Desensitiser

Jute Red (or Red 39651) consists of a mixture of dyes, which in addition to its dyeing qualities, exhibits the property of desensitising negative and positive emulsions. The aqueous solution of Jute Red is of red-orange color, more yellow than that of Basic Scarlet N. This product is furnished by the Soc. Anon. des Matieres colorantes de St. Denis of Paris.

We should not have dwelt upon this new desensitiser, but should merely have notified its existence, had it not shown itself to have an advantage over phenosafranine, picric acid, aurantia, basic scarlet and pinakryptol, etc.; it marks a definite advance upon its predecessors, especially in the simplicity of its use.

Made up in aqueous solution (1 part in 5,000), it is suitable for all metol-hydroquinone developers, etc., in which it replaces water, without any fear of precipitation of the desensitiser, and, with it, a portion of the active constituents of the developer.

In fact, all that is needed is to replace the quantity of water indicated in the usual developing formula with an equal volume of the 1/5,000 solution of Jute Red; this forms a desensitising-developing bath which is simpler to use than the method of preliminary desensitization.

Phenosafranine, picric acid, etc., have a marked staining action upon the skin, and the stain is somewhat difficult to remove, even with prolonged washing.

Basic Scarlet N. does not stain the skin, but the staining of the finger-nails is very tenacious if one does not take the precaution to wash one's hands immediately after immersion of the fingers in the desensitiser. The solution of Jute Red, however, leaves no trace upon the skin after a short wash in soap and water.

Beyond this advantage of the single bath, it permits the development of bromide papers by very bright yellow light or very weak white light, without producing any staining of the gelatine.

For ease of use it is preferable to make a stock solution by dissolving 10 gms. of Jute Red in 1,000 c. c. s. of water. Solution occurs rapidly with lukewarm water, and the result is a 1% solution. For normal use in the development of negative plates and autochromes, the 1/5,000 solution is prepared by measuring out 20 c. s. s. of the stock solution and diluting this to 1,000 c. c. s. with water.

The plate to be developed is immersed in the combined bath, by red light in the case of ordinary plates, or in complete darkness with panchromatic plates and autochromes. After about 60 seconds very bright yellow or orange light may be turned on and development continued as usual.

Despite the addition of this desensitiser to the developer, the time of development is in no way modified.

With preliminary desensitization, the Watkins factorial method is inapplicable on account of the wetting of the emulsion, which modifies the speed of the penetration of the developer, and on account of the activating effect of the desensitiser upon developers containing hydroquinone. With Jute Red, which has no disturbing effect, all the advantages of factorial development may still be enjoyed.

In the case of autochromes one cannot, of course, make use of the single bath with the systematic method of development for the correction of errors of exposure (by first development in pyro, followed with development in diamidophenol, or systematic development with metoquinone), unless the development is begun in the usual green light, so that the first appearance of the image may be timed.

But for those workers—those in the majority—who judge the completion of the first development by an examination of the image, the following formula affords the greatest possible simplicity.

The concentrated developer is composed as follows:

Jute Red (1/5,000 solution)	1,000 c.c.s.
Metoquinone	15 gms.
Sodium sulphite (anhydrous)	100 gms.
Potassium bromide	6 gms.
Ammonia (0.924 sp. gr.)	32 c.c.s.

Dissolve the metoquinone in warm water (95-104 degrees F.), then add the sulphite, and finally the bromide and the ammonia, when the solution has cooled. The metoquinone may be replaced by an equal weight of chloranol, which dissolves more rapidly in water, and is more stable when exposed to air.

For the first development of a half-plate, take 20 c. c. s. of concentrated developer and add 80 c. c. s. of Jute Red (1/5,000).

If a metol-hydroquinone developer is more convenient, the formula must be modified as follows:

Jute Red (1/5,000 solution)	1,000 c.c.s.
Metol	10 gms.
Sodium Sulphite (anhydrous)	100 gms.
Hydroquinone	5 gms.
Ammonia (0.924 sp. gr.)	32 c.c.s.
Potassium bromide	6 gms.

The development is commenced by green safelight or in complete darkness.

The second development, which is done in daylight or by very bright artificial light, is carried out in the bath which was used for the first development.

MM. Lumiere recommend a new and very simple method of development, which may be used in all circumstances, but preferably in the case of overexposed plates. The results are notably better than those obtainable by the standard methods, especially if the bath is made up with the aqueous solution of Jute Red. The stock developing solution is modified as follows:

Jute Red (1/5,000 solution)	1,000 c.c.s.
Metoquinone	15 gms.
Sodium Sulphite (anhydrous)	100 gms.
Potassium bromide	16 gms.
Ammonia (0.924 sp. gr.)	32 c.c.s.

Working by green safelight one can ascertain the necessary total time of development from the time required for the appearance of the first signs of the image, ignoring the sky portions of the negative. Multiply this time by ten, and you have the total time during which the plate must remain in the developer to give a correct result. If the first signs of the image appear after twenty seconds, as the plate is examined by the green safelight, the development time will be 200 seconds. After the sixtieth second the development may be continued in plenty of bright yellow light, or at a distance of twenty inches from an unprotected candle or spirit lamp, without fear of fog.

The dye is completely eliminated in the course of washing. When this washing is finished there remains no stain in the gelatine, as is the case with other desensitisers. This holds whether one is concerned with ordinary plates, having the usual lengthy washing, or with autochrome plates, which should not be washed for more than five minutes.

RENE J. GARNOTEL.

THE AMATEUR AND HIS TROUBLES

Conducted by SIGISMUND BLUMANN

Print in Backgrounds

Amateur photographers sooner or later feel the urge to make real portraits and their efforts may please or not but the backgrounds are always a problem. Bushes and trees are spotty, a white sheet gives a blank look and a bookcase dominates the eye. The usual furniture obtrudes. Painted backgrounds are obvious and out of tune.

To meet this emergency, which is encountered by professionals no less, the Eastman Kodak Company and George Murphy, Inc., have put on the market sets of background negatives so artfully made that the portrait blends into the scenic effects and may be subordinated or accented at wish. All that is necessary is that a black felt or other absorbent (of light) material be used back of the subject when making the portrait. This leaves clear glass or film on the negative. The portrait negative and the background negative are superimposed and may then be printed together. Subordination or diffusion are produced by putting a sheet of glass or clear celluloid between the background negatives and the portrait negative in the printing frame. The closer a negative is to the paper on which it is to be printed, the sharper it will be within the limits of the original negative.

Duplicating Enlargements

Many pictorialists having achieved one print that far excels any made before from a chosen negative find a temperamental operation. Exact duplicate prints may be assured by making a copy negative of the favorite print and using that for future enlargements. The print may be worked upon with a stomp and crayon sauce or pencil, parts may be eliminated with the eraser and any added effects achieved before copying.

Safe Retouching

Very thin mat celluloid may be bought nowadays. A piece of this the same size as the negative may be glued by the four corners to that negative and all retouching be done on the matted film. If the celluloid be pasted to the back of the negative the retouching will be softened or diffused. If to the face sharpness is achieved. If the work be unsatisfactory the celluloid is removed and discarded at little cost and the negative is as good as before.

Scratches on Glass Negatives

If the scratch be on the clear or non-emulsion side of the negative just dip a pointed match or toothpick into Canada Balsam thinned with turpentine and touch it to the scratch. Let it float out evenly and dry in a dustless place. Only the amount needed to fill the scratch should be applied. It will generally be found to have accomplished the trick.

Such means failing, try rubbing across the scratch with the finest emery powder you can get wet with any clean oil. This takes time and patience but, unless the scratch be very deep, will act with certainty.

Measuring Distances

A well-known amateur never trusts to his eye in measuring distances when taking nearby objects. As part of his equipment he has a 15-foot fishing line with knots carefully made one foot apart along its length. In taking a portrait, for instance, with a roll-film camera, the subject holds one end of this string and the other end is touched to the point at which the film is approximated as being. Focussing thus becomes a matter of certainty within sufficiently accurate bounds to serve.

CAMERA CRAFT

A GOOD DEVELOPER
By H. W. Hales

I am sending you herein a formula for a developer that has given me such unusually good results that I thought you might like to publish it. Some years ago I made public a similar formula but I have improved and cheapened it by the use of common washing soda instead of the C. P. soda. In my hands I get better results than from anything else—no matter how complicated or expensive—and it will develop anything that can be developed in the way of plates, papers, lantern slides, etc. It can be used repeatedly by filtering back in the bottle through cotton wool and is always ready for use; in fact, it need not be discarded until it begins to turn black and putrefy—which can be told from the odor. Like all metal developers, the image flashes out quickly and the worker at first may think of over-exposure. Carry the development far enough, however, and I think there will never be any trouble.

No bromide is used. A strong developer (like formula) will give plucky prints or negatives and if diluted with water weaker negatives.

Metol (Hauff) 60 grains.
Sulphite Soda, 1 oz.
Common washing soda, 1 oz.

Dissolve the Metol in about four ounces of warm (not hot) water. Do the same with the sulphite of soda and the same with the washing soda and add them in the order named. Bring the total bulk to sixteen fluid ounces with water and when cold it is ready for use.

Grainless Negatives

The only really grainless negatives are produced by bleaching out the silver image and mordanting a dye image in place of the silver. Very fine and almost invisible grain may be achieved with the Glycin Hydroxide developer used very dilute in tanks. Enlargements of Cinema films or very small negatives may be made with the minimum of granularity by successive enlargement to make a positive, enlargement from this to make a still larger negative and from this to the final paper enlargement. If the tiny film be enlarged to a positive on a 3¼ by 4¼ plate and this be developed as the first negative was, in the Glycin, and the enlarged positive be projected upon a 4 by 5 plate which should again be tank developed in Glycin, the last may be boldly thrown up to 10 by 12 without likelihood of noticeable grain.

An Odd Experience
By Malcolm Carpenter

I am enclosing a print for the amateur competition, and think you might be interested in the accident that resulted in this particular print.

The picture was printed on an Azo glossy post card (contact print) in the usual manner. After it had been immersed in the fixing bath it started to frill at the edges, which I think was caused by using a hardener which had been made with glacial acetic acid instead of 28%. By careful stripping I was able to remove all the gelatine and silver image and float it on to a piece of Whatman's drawing paper. The gelatine stretched equally, and enlarged the picture from a post card to its present size, or about half again as large as the original negative.

Bromoil Transfers

Doctor Mayer and his friend, Joseph Bing, recommend spraying turpentine on the paper to which a bromoil is to be transferred. This is to be done by using an atomizer or the blowpipe sprayer used by artists for applying fixatif. Evenness of transfer is rendered more likely but that must still be dependent on the accuracy with which one may control an absolutely even pressure of the rollers. Some presses are properly made to that end and some leave too much to the skill of the manipulator.

Etching Browns on Bromides

Bleach just enough to show action on the faintest shadows in the usual redeveloping sulphide process, wash quickly, as usual, and redevelop in the customary sulphide bath. Sometimes a few seconds in the bleach will produce the effect wanted.

White Papers Made Buff

The addition of the proper amount of Basic Brown or Bismark Brown dyes to the developer before filtering into the tray will not affect the solution badly, but on the contrary speed up most organic developers and the paper will be tinted during development to a better and less yellow buff than most on the market. The quantity of dye must be found by experiment. It should be sufficient to do its work in the time necessary for complete development and an allowance be added for what washes out in the after manipulations in wash waters and hypo.

Filtering Developers

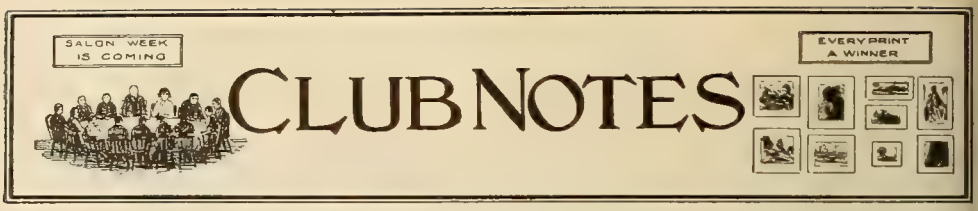
It has been advised that developers be not filtered because of the oxidization. Our experience has been that clean and clear negatives and spotless prints can be assured only by rapidly filtering through cotton in a funnel. Wet a wad of absorbent cotton and maintain its loose fluffy character by placing it lightly in the funnel. Pour the solution in slowly and it will flow through freely. Use only the best grade of absorbent cotton and refuse the so-called hospital cotton or cheaper sorts. We had a pound of something that looked right but which refused to let the liquids pass except in drops. It was probably the sort that induced the advice not to filter.

Steadying a Tripod

Years ago the editor advised scooping some sand or a rock or two into the center of a handkerchief and tying this at the end of a string which is to be fastened to the set screw of the tripod where it hangs pendulum-wise and acts as a stabilizer. It not only renders motion less likely but absorbs vibration.

Night Pictures
By I. J. Johnson

Select a night when the streets and roadways are wet from the rain, the wetter the better, and focus the illuminated scene on your ground glass. Then stop down to f22 and give an exposure of about 5 minutes, more or less, dependent upon the speed of the plate or film used. Develop in any soft (non-contrast) developer or in the tank and you have a real picture.



Forthcoming Exhibitions for 1927

August 22nd to 27th. Ottawa Salon. Canada Exhibition Association, City Hall, Ottawa, Ontario, Canada. Closing date July 22nd.

August 27th to September 10th. Toronto Salon. J. H. Mackay, Director, 2 Gould Street, Toronto, 2, Ontario, Canada. Closing date August 1st.

September 3rd to 30th. Fourth Midland Salon. E. A. Pollard and T. Finch, 203 Mansfield Road, Nottingham, England. Closing date July 30th.

September 12th to October 8th. Royal Photographic Society of Great Britain. 35 Russell Square, London, W.C.1, England. Closing date August 12th.

September 17th to October 3rd. First Polish International Salon. Polish Society of Amateur Photography, 5 Czackiego Street, Warsaw, Poland. Closing date August 16th.

Southern California Camera Club

This is the last time you shall read of this organization under this headline. It is now to be known as the Los Angeles Camera Club. We have long wondered how the enthusiasts of that city could tolerate so contracted a name as California when the opportunity offered to use Los Angeles in the connection. All joshing aside, however, it is a better title and identifies us more definitely. I say US because until to the contrary informed my life membership continues under the new name.

Inman told van Oosting that he should roast me for not publishing the news and Dapprich added his mite to the suggestion, so the roast came along in proper shape. Two sides to a question present themselves. No news came to this office to publish till the Roast appeared and we shall publish that in perfect good faith. We are too shallow for our Los Angeles brethern. To which I counter that they are too deep for us. And there the matter rests.

The news, however, is of wider interest. A social membership has been added. There are to be monthly outings and a series of competitions under the direction of Julius Cindrich. A brand new studio camera has been added to the equipment, making the portrait outfit quite complete. And then comes the Annual Salon which will be the sixth pulled off by this club. This one is to be strictly An American Salon, thus establishing the first national Salon. All others are either local or international. The fact should be noted, however, that America is interpreted as meaning Canada, Mexico, and South America. The exact date is as yet unsettled but will be announced in these columns in due time. That about covers it. No, one thing more, they don't like blue ink in Los Angeles. Up here we kick most when anything appears in red. Thus endeth the Iliad.

Antwerp Annual Salon

The "Iris" Camera Club of Antwerp (Borgerhout) under the presidence of Mr. J. Em. Borrenbergen, will hold an Annual International Christmas Salon of Photography in the Communal Art Galleries. The first Salon will be held from December 25, 1927, till January 8, 1928. Last day for receiving prints: November 15, 1927. An entry fee of 5 Belgas is charged for covering organization costs. A catalog will be sent post free to everybody sending in prints. All prints will be returned to the owners at the close of the Salon post free. Particulars and entry forms from the secretary, Mr. J. Van Dyck, Haantjeslei, 129, Antwerp.

Omaha Camera Club

Regular business meetings are held the second and fourth Wednesday of each month at the Y. M. C. A. building. The club holds a special meeting occasionally, between the regular meetings, at the homes of the members. At these special meetings, pictures of the Travelling Exhibits of Associated Camera Clubs of America, of which Omaha Camera Club is a member, are shown. A flashlight picture of each meeting is taken by W. W. Scott. These collected pictures are shown at the end of the year, as an effective means of checking up on members who have attended regularly, and those who have not been so careful about their attendances.

Out-of-town members include F. L. Owen of Des Moines, Iowa, and A. S. Workman of Glenwood, Iowa, both of whom exhibited work in the exhibition.

Any information concerning the Omaha Camera Club may be obtained from Sol Hodes, Elks' Club, Omaha, or W. A. Peterson, 102 No. 52 Street, Omaha, Nebraska.

Newark Camera Club, Inc.

Somehow we always have to smile at the Inc. Such formal dignity for so remarkably informal, and social a group. But, make no mistake, they know the wherefor of the incorporation. Owning a building and thriving outrageously till as a club they bid fair to becoming bloated aristocrats, it behooves them to be businesslike.

The news is mixed,—good and bad. President Amos resigned. Not so good for he was a valuable officer and an enthusiastic one. He leaves for his new office as Head Master of the Brent School in the Phillipines. If this reaches his eyes we hope he will convey our respects to one of the young teachers at that institution whom we met while travelling in Canada a few years ago.

The outings and exhibitions go on and that is all good. Willie Woodburn edits the Ground Glass ably and makes essays into the magazine field which is also good. All in all we expect to find Newark better than ever when we visit it this time.

Portage Camera Club

In October, 1926, a few photographic enthusiasts got together and organized the Portage Camera Club, an organization of amateur and commercial photographers from Akron, Ohio, and vicinity. Since that first meeting, the club has grown steadily until a membership mark of 40 has been reached.

The first major accomplishment of the new club was the establishing of a permanent home at 37 S. Howard St., Akron. The suite of rooms, when first obtained, was in a state of disrepair. Through the combined efforts of members, however, the place soon was transformed into an excellent club headquarters consisting of a lounge room, library room, assembly hall, printing dark room, negative dark room, and enlarging room.

Activities being carried on by the group include the usual meetings, print competitions, a photographic school for beginners, and the like. The print competitions have aroused unusual interest. Several exhibits from other cities have been hung on the club's walls. These included the 1926 travelling collection of the Cleveland Photographic Society, a one-man exhibit from Ralph Hartman of the Cleveland Society, a similar exhibit from Sigismund Blumann of San Francisco, and the Fort Dearborn club (Chicago) exhibit. The Portage club has not yet assembled its traveling display.

The Cleveland Photographic Society, being the nearest group of its kind, has acted as a kind of big brother to the Portage club, and lent valuable aid in some of the organization struggles. Members of the Cleveland club acted as judges of the first print competition held by the Portage group.

The Portage Camera Club has the Indians who once inhabited the district to thank for its name. The Portage Trail, Portage lakes, and the like are among the famous historical features of Akron and vicinity.

The club holds meetings every Monday evening, with a print competition every month. Visitors, especially those from other cities, are welcomed to these sessions, or to the club at any other time.

Officers are: Paul Bork, president; Harry P. Herron, vice-president; Kenneth Luther, corresponding secretary; and Joseph Bader, financial secretary.

The Pittsburgh Salon

At the annual meeting of the Photographic Section of The Pittsburgh Academy of Science and Art, M. Leonard Misonne of Belgium and Mr. Joseph Petrocelli of New York City were elected Associate Members of The Pittsburgh Salon.

Associate members are the pictorialists who have won a place on our rolls by the consistent excellence of their contributions to our salons.

Officers for the coming year are: President, Charles K. Archer; Vice-president, David R. Craig; Secretary-Treasurer, Byron H. Chatto.

Executive Committee: P. F. Squier, George H. Morse, O. C. Reiter.

The founder of the salon, Mr. O. C. Reiter is Honorary President.

The fifteenth annual salon will be held early in 1928, the exact date to be announced later. Entry blanks will be mailed in October.

Address all communication to the Secretary, 1300 Milton Avenue, Swissvale Station, Pittsburgh, Pa.

Midland Salon

A Bronze Victory Statuette, kindly given by His Grace, the Duke of Portland, for the best print in the Salon, also a Bronze Lion, the gift of His Grace the Duke of Newcastle, for the best print received from a British Colony, and a Gold Medal, presented by Sir Jesse Boot, Bart, are amongst the many valuable awards being given at this Salon. An early application for Entry Forms, is advisable, the latest date of return of which is August 13th for all Oversea entries. Secretaries should get a supply for Club Members.

From The Hon. Secretaries, 203 Mansfield Road, Nottingham.

California Camera Club

As an evidence that Camera Clubs are Civic Assets and may function as patriotic organizations know that this California Camera Club has gotten behind the movement to conserve for the people of all these United States the district surrounding Mount Tamalpais. Nature intended such beauty spots and landmarks for national parks and no human selfishness or greed should be permitted to pervert them. The following is from the View Finder, the Club Bulletin for July.

Last month we talked about the Tamalpais State Park. This month we speak of it again. Members of the California Camera Club, who have spent so many happy hours on the mountain, ought to be among the first to contribute, and so they were. Do you know that five out of the first ten contributions came from your own membership? But they seem to be lagging now. Is it because you have forgotten, or just haven't had the time?

Send in your remittance for as much as you think you can give, now, and if at a later date you find you can give a larger amount, send it along then. Remember, every little bit will help to preserve the beauties of our beloved Tamalpais for all time, and you want to do your share. Members and friends of the Club are asked to send contributions, large and small, to Miss Stella E. Mackintosh, Camera Club representative in this work and Director in the Tamalpais Conservation Club. Send your address with it that she may send you a receipt.—S. E. M.

London Salon

Clubs are requested to keep their pictorialists pepped up to contributing to the foreign as well as the native salons and though there is a persistent rumor that the London Salon somewhat overfavors the pretty girl and the nude to the severer judgement of other forms of pictorial art we are bold enough to risk our word that a good print will not be rejected be it of whatever subject. Those whose work has been hung are oddly enough not the ones who spread the rumors. Be you one of the strivers for distinction. It is a distinction to be hung at the London and the Royal.

Brooklyn Institute Camera Club

The annual meeting of the Department of Photography of the Brooklyn Institute of Arts and Sciences was held on May 19th.

The club has had a busy year and reported a larger number of prints by members hung at more salons than in any previous year. Classes were well attended and greater interest and activity is being shown. Plans were discussed for the coming year and the addition of new equipment will make it possible for more members to work at a time. The studio rooms are being re-arranged and three vertical enlargers are being installed.

With the re-election of President J. W. Aughiltree, the members look forward to a busy and profitable year. Other officers elected were: Vice-president, A. Merrill Powers; secretary, Harry D. Scribner; treasurer, Edw. A. Mudge, and librarian, Miss Mary Callaghan. Myers R. Jones, dean of the club, is chairman of the executive committee.

A Correction

In the Obituary, last month, we should have printed Charles R. Wise instead of Charles R. Davis.

NOTES & COMMENTS

J. Anthony Bill's Booklet

Right in tune with the times, J. A. Bill has sent out a picture book that should pay large dividends. It has a handmade look and even the illustrations are unconventional and impromptu. There is a spontaneity about the whole thing that charms. The Red Bird is especially intriguing.

Two Models of the Memo

It may not generally be known that this little gem of a camera may be purchased bound in leather or finished in highly polished wood for the tropics and elsewhere to withstand climatic conditions. The beauty of the leather covered model seems to have given an impetus to an even greater demand but those who consider utility before appearance still demand the wood finish.

George Hansen Drops In

Some six feet of old friend called on us a while back. George may not be as well known to our readers in London, New York, Paris and Vienna as he is to us, so something about him and why we are so especially glad to see him, any time, always, will not be amiss. When the Hansen Company printed Camera Craft, George, one of the sons, made this magazine his special ward. He called for copy, delivered proof, advised changes of form, and brought helpful information. All of this with cheerfulness and good-will. We've always missed him and he comes too seldom.

The Bass Cinema Book

A Catalog might seem to be a Catalog but when you have seen the Bass Cinema Book you will change your opinion. We never dreamed there were so many items under this head. Write the Bass Camera Company, 179 West Madison street, Chicago, and treat yourself to a copy. It is free.

A New Portable Arc Lamp

The firm of B. Hopfen & Company are introducing to the American market a new portable arc lamp made by the famous Schering Actien Gesellschaft of Germany. It weighs only five pounds and the whole outfit fits into a box measuring 9 x 9 x 10 inches. Add to these attractive points that it is flickerless and feeds automatically and you can decide whether you had not better write immediately for further particulars to the Hopfen concern at 235 Fourth Avenue, New York City.

Gevaert Portrait Paper

When Gevaert puts something new on the market discriminating consumers are immediate in their demand for it. Gevaert has become a name with which to conjure and this portrait paper is as claimed, a "Distinctive Printing Paper."

Gevaert portrait paper builds up moderately fast in the developer; permits an unusual amount of forced development without staining; fixes out, washes and dries quickly and produces finished prints that lie flat. The paper stock is of the highest grade, free from impurities and absolutely uniform as to texture and color. The emulsion is unusually rich in silver and very precisely balanced, with a scale of gradation covering the complete tonal range of portrait negatives. It has maximum latitude in exposure and development, exceptional depth and brilliancy, and produces luminous shadows and clear high lights with rendition of the finest details.

The Satrap Home Lamp

Artificial lighting is getting considerable attention these days and lamps of all sorts are being exploited but none seem more likely to meet an immediate demand than the Satrap Home Lamp.

It is a portable arc lamp for photography, simple in construction, easy to handle, and usable with every kind of current in every interior which has an electric connection. The lamp burns with a very bright, actinic light. The times for exposures are therefore relatively very short. The convenient method of packing and the light weight of the Satrap Home Lamp make it very easy to take with you and use everywhere, even away from your own home.

Any child can use the Satrap Home Lamp which is completely free from danger.

It can be connected as simply as an electric table lamp, or an electric iron, at any point, and is then ready for use. Detailed instructions accompany every lamp.

The time for exposure depends, in addition to the strength of the refraction from the object, on the distance of the lamp from the object to be taken, and will have to be longer, the greater distance of the lamp from the object. In the case of immovable objects, interiors, still-life, reproductions, etc., it is advisable to reduce the light and therefore to make the exposure correspondingly longer. This gives the possibility of illuminating dark places by moving the light. The diameter of the circle of light is sufficient for all interior photographs which are likely to be required.

As basis for calculating exposures we give the following instances:

Portraits: Optic 1: 4.5. Distance 1 m. about 1-2 sec.

Small Group: Optic 1: 6.3. Distance 2 m. about 3 sec.

Large Group: Optic 1: 6.8. Distance 3 m. about 4-5 sec.

Hammer Plate Company

The Hammer Dry Plate Company has placed Martin L. Wolver in their western office to succeed our friend Rose, who has earned a place nearer home and we hope greater ease. Dry plates are coming into favor again most surprisingly and Mr. Wolver is a good man to help the cause along.

Martin L. Wolver

We were glad to meet the quiet spoken, genial representative of the Hammer Dry Plate Company and hope he will visit us every time he comes to this city. Mr. Wolver succeeds Mr. J. K. Rose to this part of his large territory and will cover California, Oregon, and Washington. We are sure the trade will be glad to see Mr. Wolver and that the business of the company will prosper in his hands.

The Expo Camera

The Gennert Expo Camera Corporation of New York have completed a new factory in South Plainfield, N. J., where they are manufacturing at the rate of over 125,000 a month the novel Expo Easy Load Camera and Roll Films. The spool is said to eliminate all shifting, and threading, and stripping yet, the makers claim possesses all the advantages of the regular roll-film. The camera is to sell for a dollar and from the picture looks like ten times that.

New York Institute of Photography

After an absence of some months, Herbert C. McKay, A. R. P. S., has resumed active direction of the New York Institute of Photography 10 West 33rd Street, New York.

Mr. McKay, is well known in both amateur and professional cinematographic circles. He will direct the resident and correspondence student activities in both still and motion photography and in the newly instituted course of instruction in Amateur Finishing. This Commercial Photo Finishing course deals not only with actual development and printing, but does so in a scientific and efficient manner.

Haloid Press Bromide

Not only newspaper photographers, who are notoriously hard to please and of necessity exacting, but Finishers and Commercial Photographers all over the country have taken enthusiastically to the comparatively new product of the Haloid Company.

PRESS BROMIDE has a way of capturing every sensitive spot of light and shade. It picks up the last bit of printing value the negative contains.

It develops out into an Enlargement that is something more than a mere smudge of black and white and gray.

PRESS BROMIDE ENLARGEMENTS are PICTURES, worthy of the name. EXTRA HARD PRESS has more Contrast than any Bromide paper made for Enlarged Finishing. No film is too thin for it.

There are two other contrasts, HARD and SOFT. Among the three you'll find a grade for negatives of any density.

Another Eastman Dividend

The hasty, non-thinking reader will jump at the conclusion that the makers of a commodity which he buys must be making inordinate profits to be able to declare large and frequent dividends. To the sophisticated it is known that profits are made by efficiency in production and distribution and by trade established and goodwill obtained through delivery of honest goods. Betimes the stupendous size of the Eastman concern has aroused such careless antagonism in infrequent incidents but the continued sale of Eastman products and the enduring reliance upon those products is the evidence at hand to prove that merit will tell and fair dealing prosper.

The latest announcement, upon which this is based, tells of the distribution of such dividends, altogether to employee holders of securities in the corporation. This is as it was published: The Eastman Kodak Co. will pay to 15,279 employes at noon tomorrow $2,947,410.08 in cash wage dividends.

Employes also will receive dividends on the 175,778 shares of common stock which they own, making the total distribution to Kodak employes $3,097,666.90. the largest in the history of the company.

The Pantheon de la Guerre

Recently there has been brought to this country from Paris an enormous cyclorama painting in its original colors of the greatest story ever told on canvas. This is now hanging in the Madison Square Garden in N. Y., after eight years display in Paris where it has been viewed by millions. It is known as the Pantheon de la Guerre and is an historical and allegorical representation of the world war.

This enormous work of art, 45 ft. high and 402 ft. long, was painted by Pierre Carrier-Belleuse and the late Auguste Francois Gorguet, assisted by eighteen other noted French artists. It is shown in N. Y. under the auspices of the Thomas Jefferson Memorial Foundation.

Fernand A. Bourges, color photographic specialist, of N. Y. was called upon to make for a newspaper supplement, in color, sets of four color separation negatives and color transparencies. This most difficult feat in photography meant 40 plates to a color balance and optically matched in junctions.

Mr. Bourges is certainly to be congratulated upon the excellent result, which will appear June 19th in the N. Y. World as a color spread, covering four full pages. Publication has been somewhat delayed by the number of pictures suddenly available of American planes hopping to Europe.

Photographers the world over will appreciate the difficult task in photography in rendering this enormous painting in color, the painstaking care and skill that must be exercised in every detail and the high degree of precision that a camera must have for such work. The camera must give exact registration for each negative. The lens must be fully corrected for color in order that all colors may be brought to the same focal plane and have no distortion or other errors affecting the sharpness of the image. Mr. Bourges finds that JOS. SCHNEIDER & CO. lenses meet all of these exacting requirements.

Ansco in Europe

What is in our mind is less Ansco in Europe than Horace Davis in Europe, and after all perhaps the head of so large a concern may be accepted as being the thing, the main if not the whole thing. With the force back of him Davis has made Ansco a world-wide factor in the photographic industries and it is a palpable recognition of the value of his helpers that he has at last found himself able to leave the destinies of the corporation in hands that he feels are capable.

Well, to beat back to the subject—Horace Davis is in Europe and Ansco has been there and all over the world for many a year. We are hoping Davis is on his way back and that we shall see him in New York by the time this reaches his eye.

A New Line of Dye Colors

The Dyestuffs Department of E. I. du Pont de Nemours & Company announces the introduction of an entirely new line of spirit soluble colors, which they are placing on the market under the name of Luxol Colors.

From among them, a range of the colors desired for tinting photographic films has been selected.

The outstanding features of this series of colors are their high solubility, exceptionally good fastness to light and the wide range available.

The Luxol colors are soluble in methyl and ethyl alcohol. They are also soluble in pyridine, furfural, di-acetone-alcohol; a few are even soluble in acetone.

A Valuable Handbook

The Mallinckrodt Chemical Works just mailed to all photographers on their list, a copy of their new "Handbook of Photo Chemistry with Common Causes of Developing and Fixing Troubles." It contains a reference chart from which you can readily determine the basic cause or causes of most troubles you may have experienced.

If you have not received a copy, we would suggest that you write any one of their branches at St. Louis, New York, Philadelphia or Montreal.

The Foundation of the Production of Photograhic Negatives

The same mail brought us two most respectworthy volumes. One from Germany which weighed several pounds in paper binding, and was as thick as a family album. Precious things seldom come in such generous quantity yet it will be necessary, only, to tell the reader that this book is by Dr. Luppo-Cramer and was edited by Joseph Maria Elder to convey the full sense of its value and importance. Both Doctors Elder and Luppo-Cramer stand at the very top of the pyramid of photographic scientists.

If you read German get this complete treatise. It will leave nothing for you to want on its subject. Published by Wilhelm Knapp, Halle (Saale) Germany and sells for the equivalent of R. M. 41.

Wellington Diary

Our copy of the yearly gift from Wellington was delayed by several weeks this year and we realized how much we had come to think of it. Two and a half by four inches, leather bound and gilt edged, it fits the pocket without projecting, fits the hand with a peculiar sense of comfort, and besides, its neat pages for daily entries contains just that photographic information which one needs afield and is likely to forget. The price of this convenience is almost nominal. Wellington and Ward of Elstree, England publish it and Ralph Harris and Company, 30 Bromfield Street, Boston, Massachusetts, their American agents can supply our readers in this country.

Camera Holidays

True to its standard the latest Photo Miniature appears with a wealth of invaluable information packed into small space at just the right time. It always feels like painting the lily and gilding the rose to praise any issue of the little blue books. Perhaps one man's experience may serve as the best reason for his enthusiasm. Whenever a question comes in that I cannot answer out of such head as has been granted me, I look at the proper number of the Photo Miniatures and it never fails me.

Camera Holidays covers all the year round, out-of-doors and at home. It deals with everyday use of the camera and with specialized uses. In a word, it tells how to get pleasure, how to make profit from your profession if you happen to be a professional, or from your hobby if you be an amateur not only in the summer season but through all the year.

Taking and Showing of Motion Pictures

James R. Cameron has given us a book which would seem to meet an immediate demand. Its subcaption For the Amateur is a qualifying phrase that in no way makes the work less complete or minute. The subject is covered with clearness and the illustrations help to that end. Splendid paper, substantial cloth-board binding. 238 pages, $2.00. Cameron Publishing Co., New York.

Die Verschiedenen Entwicklungsmethoden

The above formidable title translated for the benefit of the lay reader is nothing more terrible than "The Various Methods of Development." The book is not only not formidable but will prove indispensable to those of our subscribers as can read German. It is another of the remarkable little booklets comprising the Photofreund Bucherei. Written by C. Duvivier it has been translated into German by Professor Dr. P. V. Neugebauer and the reputation of both men adds to the promise of the work. Guido Hackebeil, A. G. Berlin.

Exposures

Not one amateur in ten thousand knows anything of exposure and just that many do not care to know. If you want more pictures from each roll of film or dozen plates, do you buy yourself an exposure meter and use it. Not only use it but give it a little study. Notice what it does and how it does it. Take note that the exposure at f5.6 is 1½ times longer than at f4.5, at f6.3 twice that of f4.5, at f8 three times, at f11 six times, and so on.

Study your shutter markings and connect them with your meter in your mind and memory. It isn't nearly as hard as it seems. Soon you will be working without trouble. Which is the best Exposure Meter? I suppose I should say any one of those advertised in this magazine but the fact is that makers of photographic things are competent and nearly every make does what it is supposed to do. Some are prohibitively complicated and some slow in operation. See them all, try them all, then choose. That is the way to learn.

Portraiture As Pictures

The sixth number of the series of Tracts for Pictorial Photographers brings to professionals and amateurs a treatise on camera portraiture from the richly pregnant mind and the unusually wide experience of a man who is an artist of the brush as well as an enthusiastic lover of photography.

F. C. Tilney has made a place for himself in photographic literature that is unique. He seems to take all things most seriously, including himself and not only gets away with it but by sheer ability makes us all take him and what he says and does with equal seriousness. To us his front is not always agreeable but we want to be first in affirming that back of that is a profund knowledge of any subject with which he deals and a successful consumation of any task he undertakes.

This pamphlet is worth many times its cost and should be in the hands of every camerist who would rise above the rank and file of mediocrity. Henry Greenwood and Company, Limited, London, England. One shilling net.

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This old and respected firm is now in the photographic field. Their books are well written and bound. Familiarize yourself with their issues.

Vl. XXXIV No. 9 SEPTEMBER, 1927 Price 20 Cent

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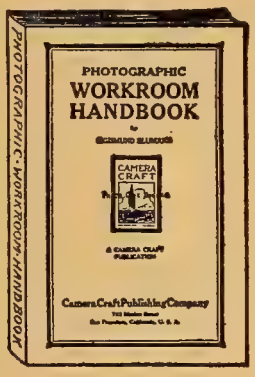

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VOL. XXXIV SEPTEMBER, 1927 NO. 9

Child Portraiture

By Sigismund Blumann

Looking over a mass of children's pictures here on my desk I am impressed by one outstanding feature common to the best exemplars:—They are of the sort known as High Key. The subjects are flooded with light and in such cases as where the background has substance and body-color the child still is bathed in glorious light.

This is proper. It is anomalous to even think of childhood as being subjected to gloomy environment and it is worse taste to carry to the lovers of the little ones the suggestion of anything but brightness and cheer.

Another, though not so common a characteristic is that appropriate properties are introduced, a toy or two, a nursery table, a fairy book, or something of that sort. Scenery and Props are not so desirable with adults unless a particular suggestion is wanted, but with the kiddies a little illustrative matter helps toward the totality of charm.

Marcus Adams not only catches his little subjects in their most charming and characteristic expressions but believes in classic landscape treatments of background and environment. The Los Angeles artists seem to have been inspired with the Hollywood atmosphere and their children impress one as being the sort that would screen well. Lest this be taken as damning with faint praise let me hasten to say that the important thing is the picture and that any disparagement read into my remark falls down when the portraits shown herewith are considered.

In the immediate neighborhood where this is being written the methods in use are as varied as the characters of the workers. Holly Todd is conservative and earnest. With the traditions of wide experience in the profession behind her she generally sticks to honest to goodness likenesses, reasoning perhaps that the parents will want that likeness to remain up to the minute when toys and story books have been relegated to the attic. Spencer and Stolte strive for childhood as much as for likenesses of children. They do more, work harder, persist longer to get one unassuming, unconscious pose than many for elaborate effects. It has

George Walters

G. Ed. Williams

These charming bits of immortalized childhood show the vitalizing potency of light, plenty of light and a proper distance of lens from the subject. The management of shade and shadow in Mr. Walter's print is clever but one wishes the little model had been a bit farther from the background.

been my privilege to see them do it. Kathleen Dugan is first of all a pictorialist. She refuses to be in any way bound by professional traditions and studies the composition and the pattern quite as much as the child. Paul de Gaston, always a master could hardly tell what moves him. He is temperamental and sensitive and the mood of his little sitters imparts to him the treatment. Bianca Conti has distinguished herself with pictures of parent and child rather than by her single portraits of children. There is a transcendent, classic quality to her mother and baby pictures that takes them into the realm of high art.

These are generalities and suggestive rather than constructive. Purposely I have held from being didactic for you shall have rich matter of that sort when so able a craftsman as O. J. Smith deals with Child Portraiture in a forthcoming issue. This is merely a starting of the ball, which as it moves shall gather mass and momentum.

Spencer and Stolte

Bianca Conti

Bianca Conti delights in outraging photographic conventions. She gets medals for doing it. "Light, plenty of light for babies," she says. "All right. The head and the arm are the baby. The clothes are just cloth. I'll light the baby and let the clothes hang."

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Kathleen Dougan

Miss Dougan is pre-eminently pictorial in her temperament and intent. Here she shows how light treatment actually creates the sense of motion. The line lighted face and the light on the chemise back of the arm make the baby seem to lean forward before your very eyes.

Frank Roshnell

Steckel-Fults

Boy subjects are not quite so simple as girls. Roshnell has put a poetic youngster in a poetic pose. The unities are created and preserved. The placing is good and the light well managed. Steckel-Fults have told a story—the print is almost illustrative. And once more we stress the plentitude of light. Light well distributed, almost a flat lighting with just enough shadow to produce roundness.

Spencer and Stolte

The exquisite baby heads produced by these young women are due quite as much to their love of babies, and sense of pictorial values, as to any conscious effort. They seem to sense the moment in which to snap the shutter. Attention is called to the sharply focused eye. That is as it should be. Diffuse as you will but never permit your babies to be bleary eyed.

Holly Todd

A straight forward portrait of a straight forward little man. Again we stress the plentitude of light and the judicious use of reflectors to carry out the scheme.

Phillip Newberg

Here is a particularly apt example of dark background and highly illuminated subject. It is a beautiful soft picture of a beautiful youngster. The knee to the left and the book might better have been subdued a trifle so that interest might be caught and held by the face—but that is an individual opinion. The charm of the picture as it is carries it through any and all opinions.

Color Prints

By Sigismund Blumann

(Continued from the August issue)

THE SPECIAL SOLUTIONS REQUIRED

Developer

Solution No. 1—Pyro	½ oz.
Water	5 oz.
Solution No. 2—Sodium Carbonate	1½ oz.
Water	30 oz.

This must be kept in two separate solutions and enough for one print mixed together just before use. After mixing together it deteriorates rapidly from exposure to air and should not be used more than once for tray development. For use mix 1 part of No. 1 to 10 parts of No. 2.

Bleach-Hardening Solution

Water	30 oz.
Ammonium bichromate	½ oz.
Potassium ferricyanide	½ oz.
Potassium bromide	½ oz.
Alum	1½ oz.

Hypo Clearing Solution

Water	30 oz.
Hypo	6 oz.

Gelatine Solution

Water	30 oz.
Gelatine	¾ oz.

Household gelatine such as Knox's or Cooper's, which is procurable at most grocers may be used and is dissolved by adding it to the cold water and letting it stand for five minutes and then heating the mixture until dissolved. When cooled, this will form in a jelly and must be remelted by heating slightly when needed for use. It should not be used too warm as it would tend to dissolve the coating of the paper back.

If small dark specks occur in the print, they are caused by small air bubbles when first immersing the color-sheet in the developer and can be avoided by using a larger quantity of developer or by more careful immersion.

SEPARATION NEGATIVES

Three color photography is based upon the fact that with color sensitive (panchromatic) plates and the proper color filters it is possible to separately record the colors of nature.

To make three color separation negatives it is necessary to have a camera in which plates can be used; a supply of any good color sensitive plates such as Wratten and Wainwright panchromatic, and a set of tricolor gelatine filters such as the Eastman Wratten A-25 (orange), B-58

(green), and C-49 (blue-violet). The Agfa and Ilford Companies also furnish good panchromatic plates and tri-color filter sets.

As three separate exposures must be made, there should be no movement of the camera or the subject during the successive exposures. A tripod is essential.

Having arranged the subject and set the camera rigidly, a plate is placed in the camera, and the blue-violet filter is placed in front of the lens. The exposure is then made; the time being determined by multiplying the normal exposure for that plate without a filter by the factor recommended by the plate manufacturer for the filter used. A good exposure meter such as the Wynne may be of assistance.

Having made the exposure, the plate-holder is carefully removed so as not to change the position of the camera, and a fresh plate is inserted in the camera. The blue-violet filter is removed from the lens, and the green filter is substituted. Another exposure is then made, the time being determined as before. The exposed plate and the green filter are then removed from the camera, and another fresh plate and the orange filter being placed in position, the third exposure is made.

This being accomplished, the plates are preferably developed together in the same solution, and if possible in a tank.

The result will be three negative records of the colors in the object photographed, corresponding to the filters used. Each negative is then printed on a Color Sheet complimentary in color to the filter used, the blue-violet record upon the yellow color sheet, the green record upon the red color sheet, and the orange record upon the blue color sheet. These sheets when developed and combined result in a photographic print on paper in color.

It is of course important that the three negatives should be as near equal in density as possible. Some color workers photograph a square of grey paper with the subject, so that it comes near the edge of the plate to serve as a density check. The grey should of course photograph the same on all three negatives.

Color separation negatives should be developed for softness rather than contrast, and the subject should be evenly lighted for best results, avoiding deep shadows, as violent contrasts are undesirable in a color photograph.

If two small squares of white cardboard with a black cross ruled on them are placed at opposite sides of the subject so that they photograph near the edges of the plate, they will aid in the subsequent registering of the color print.

Gelatine filters should be used rather than glass, as the latter affect the focus of the lens. If the filters are cut exactly the size of the end of the lens they may be conveniently held on with an ordinary lens cap from which the center has been cut, leaving a rim just wide enough to hold the filter in place. Care should be taken that finger marks are not left on the filters.

While it is true that to secure a scientifically accurate set of separations it is necessary to employ an apochromatic lens, experience has shown that any fairly good lens will give a result sufficiently accurate for anything but the most exacting scientific research work.

If artificial illumination is employed the ordinary nitrogen tungsten should be used. The blue daylight bulbs are unsatisfactory, as are mercury vapor lamps such as the Cooper-Hewitt.

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Law For the Photographer

THE SILENT AND INSOLVENT BUYER

If a party, who is practically insolvent, buys photos from a photographer on credit, and by concealing his insolvency, is the photographer justified in refusing to deliver the pictures when he discovers the true state of affairs? In other words, is the customer bound to disclose his insolvency in order to make a binding contract?

The legal rules on this point fall under different heads.

1. Where there is nothing beyond the mere fact that the buyer fails to disclose his insolvency.

On this point the law is in favor of the buyer.

"Should we establish a rule that would declare all sales void, where the buyer does not disclose to the seller his real circumstances, many contracts, made with the most upright intentions, would be cancelled for fraud," says the Illinois Court in a case along this line. "While a man is really struggling against adversity, with an honest intent to retrieve his fortune, the law will not declare him incapable of purchasing goods on credit, although he does not disclose to the seller the extent of his embarrassment. In such a case there is wanting that essential ingredient in fraud, the design never to pay."

This rule has been laid down by the English and Canadian Courts, the United States Supreme Court, and the State Courts of California, Colorado, Connecticut, Delaware, Georgia, Illinois, Iowa, Kansas, Louisiana, Michigan, Mississippi, Missouri, Nevada, New York, Ohio, Pennsylvania, Tennessee, Texas, Vermont and Wisconsin.

2. Where the buyer fails to disclose his insolvency and at the same time has an intention not to.

On this point a leading legal textbook states the rule in the following words:

"While the failure of the buyer to disclose his insolvency will not of itself constitute sufficient grounds for cancelling a contract of sale, still a contract of sale may be cancelled when it appeared that coupled with the buyer's failure to disclose his insolvency there was a preconceived and actual intention on the part of the buyer, at the time of the

purchase, to obtain the property in question and never to pay therefor. In such a case there is fraud sufficient to vitiate the contract."

This rule holds in the State Courts of Connecticut, Georgia, Indiana, Iowa, Kentucky, Maryland, Massachusetts, Michigan, Minnesota, Nevada, New Hampshire, New York, Oregon, Texas and Wisconsin.

3. Where the buyer fails to disclose his insolvency and at the same time has no reasonable expectation of being able to pay.

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BUNGLED IN TRANSMISSION

The photographer had an agent "on the road," selling supplies, and wired the agent asking if he could sell any additional cameras.

"Want none present," the agent wired back, from which the photographer would have understood that the agent did not want to handle any at that time.

When the photographer received the message, however, it read "want more," instead of "want none," the photographer promptly bought a supply of cameras, and wired the agent for shipping instructions.

"Wired you that I was not in the market—better verify last telegram," the agent wired back—and then the error was discovered.

In the meantime, the photographer had lost $500 on the cameras which he had bought and sued the telegraph company for damages in the Maryland Courts.

"The loss on the cameras was not such a loss as we could have reasonably foreseen," but the Maryland Court of Appeals overruled this contention, and decided in the photographer's favor.

"While its language could have been plainer, it is obvious that it relates to some business transaction. It refers to sales, to the market, and to cars. Those words are, we think, sufficient to inform any one as familiar with the ordinary language of trade and commerce as the telegraph company must necessarily be, that it at least referred to a business transaction, and it may also have reasonably been inferred that loss might probably result if the words 'want none present' were changed so as to read 'want more present.' It may of course be asked, and with some reason, how the damages could have been in the contemplation of the parties if one of them could not possibly have understood what the message meant or what it was about, except that it probably related to some business transaction, but the answer to that is that, in order to charge the telegraph company for loss resulting from its negligence in transmitting the message, it was unnecessary to appraise it of the details of the message, but only to inform it that it related to a business transaction, and that loss would probably occur if it were altered or delayed," was the reasoning of the Court.

A knowledge of the law is a good thing, but when the need of law arises, hire a lawyer.

A Photographer's Vacation in the Desert

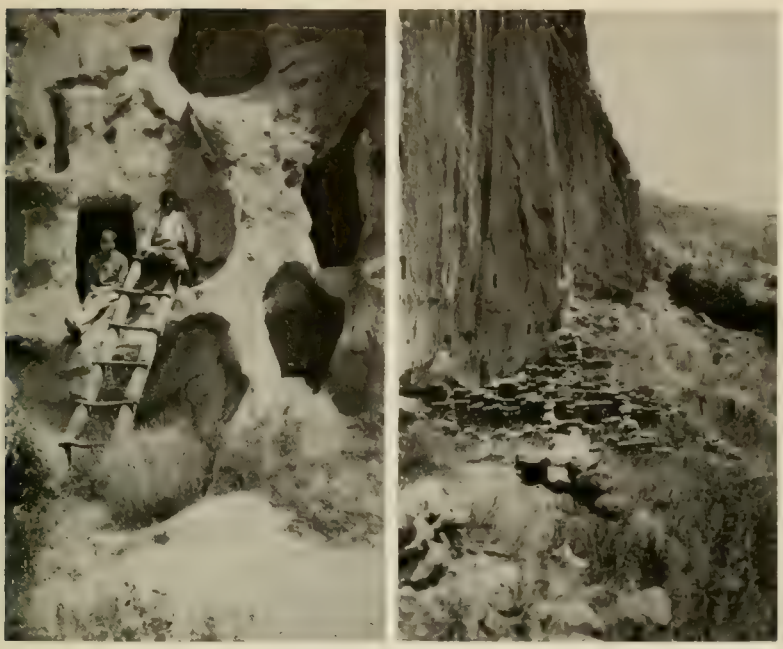
By Lee L. Stopple
Illustrated by the Author

To contemplate with pleasure a trip to a region usually associated with terrors and hardships, to seek the beautiful in an environment regarded by the majority as a place to be endured and passed over as quickly as possible, is contrary to the accept norms on the subject of vacations. Yet we—my better half and I—did contemplate this very thing; fate was kindly to us and we did go to the Desert in midsummer, and we did revel in the beauty, the wonder and the fascination of this alluring region.

The approach to the Desert is psychological as well as physical. Arriving from a cooler climate, your reactions are largely determined by your physical preparation. Your mental attitude determines the scope of your vision. Your perceptions are in tune with your ability to receive or reject impressions which are welcome or otherwise. Your stay on the Desert is made or marred by your capacity to receive and assimilate those impressions which are conducive to enjoyment and tranquility.

There was, at the outset of our trip, a slight trepidation in regard to the one aspect of Desert travel with which every visitor is virtually concerned—the temperature. This was quickly and reassuredly dispelled on our first day's travel when we headed our car eastward on the road from Mojave at 5:30 o'clock on a summer's morning. The air was cool and bracing, the sun rose in a burst of radiant glory over the barren mountains, and our first day's Desert travel was a delight.

We learned soon in our experiences that travelling by automobile could be made comfortable, even in the middle of the day, by properly arranging the windows of the car to allow an easy circulation of air. In fact such procedure was far more comfortable than stopping in the shade of the scanty tree life the Desert affords and enduring the humidity. Thus were we able to overcome this as well as other goblins of fancy associated with Desert travel. Rattlers, Gila monsters, coyotes and all kindred creatures did not intrude their presence on our sojourn; wind-



Cliff Dwellers of New Mexico. Their habitat and environs.

storms and cloudbursts apparently had a schedule in no wise coinciding with our own. Contrariwise, we found the Desert safer than a city, more hospitable than a farming community, and infinitely more fascinating than better loved regions.

What was the attraction, wherein lay the allurement for this open, wind-blown region of glittering orange-hued sands and majestic mesas? You have the answer to that if you know why the sailor loves the blue sea and the Bedouin loves the Sahara. What is there to see but a large strip of sky and another large strip of sand? There is simplicity about large masses—simplicity in breadth, space and distance—that is compelling and awesome. The horizon lies at peace and your soul absorbs its spirit of repose. The immense spaces given over to loneliness and desolation have a fascination of their own, and this fascination grips you and grows upon you and claims your love.

And what is the nature of this extraordinary terrain? It is a land of barren mountains, washed-out valleys, sandy plains and brilliant skies. And on every hand there is the spirit of the struggle to survive. There is a never-ceasing war on the elements and a struggle for existence that has no parallel elsewhere in nature. The contest is silent. You hear nothing save the rustle of the winds or the murmur of the sands. But a reading of the scarred landscape tells you in mighty characters of the conflict. The paths of the washouts, the strewn boulders, the drifting sands, the wind-blown shrubs each in its way reveals the tale.

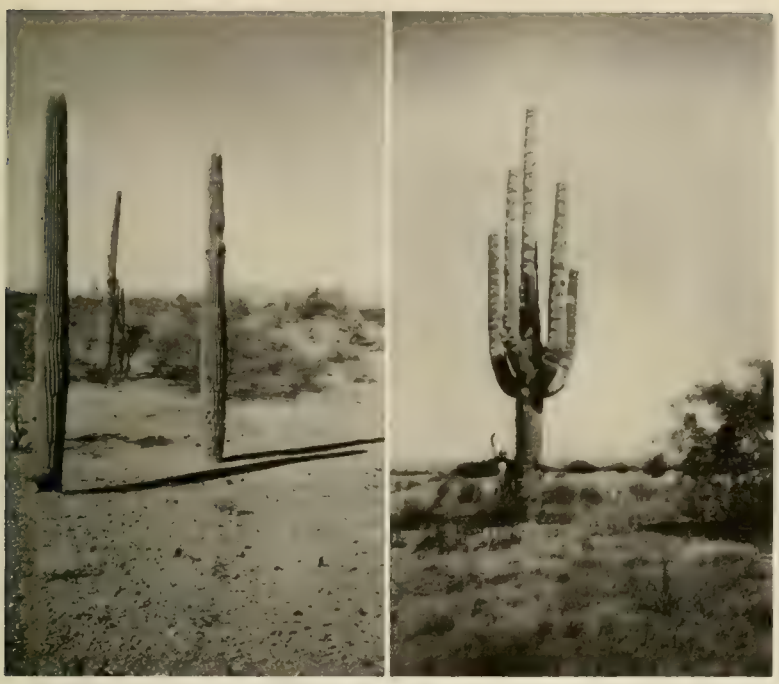
Towers

Doorway

San Xavier Mission, near Tucson, Arizona

Yet such a land as this contains the elements that stir the soul to ecstacy and wonderment by its revelation of beauty and color. We are awed by the mystery, the immensity and the beauty of the Desert. The constant play of the sun's rays over butte, plain and mesa, culminating at the end of the day in a glorious riot of reds, yellows, blues and golds on the Arizona landscape as the setting sun bids farewell to the land and its creatures, holds us entranced by its splendor. The realization that we are experiencing one of the magnificent displays of the elements dwarfs by comparison our memories of the lovely things of nature in other lands —a mountain tarn, a shaded stream. We feel, more than we see, that we are facing an immensity, an illimitable space, and our minds grope for an understanding of the forces that surround us.

A few notes on the Desert would not be complete without some reference to the peculiarly typical plant life of the region. They are an extremely forceful example of the adaptation of nature to its environment. The sparsity of leaf form, to prevent evaporation by the sun; the arrangement of the fibrous stalks and stems of the cacti, to conserve moisture; the coating of the surface of the shrubs and cacti with bristles and thorns to repel man and beast, all bespeak a purpose and design in nature to survive and hold her own in a region where there is no relaxation in the struggle for existence.



Giant Cacti or Sahuara

One of the first to greet us with arms outstretched in a grotesque fashion was the Joshua tree, a queer-looking member of the cactus family that was not satisfied to view the world from a lowly location, and so raised its limbs, with a goodly collection of thorns, to heights in excess of forty feet. There was the yucca, several species, having a grace and a beauty of its own. The graceful ocotilla sends its slender branches skyward, and if you are in the right season you will see its terminal group of scarlet flowers shedding its beauty over the surrounding Desert. There is that most wicked of all the cacti both to man and beast, the cholla, whose sole aim appears to bear as many thorns as its numerous limbs can hold. The mesquites afford shade in a measure to such creatures as live in its vicinity. Cattle thrive on the tender branches and succulent beans borne by this well known Desert tree.

Stately, tall, possessing a bearing and dignity unknown elsewhere in plant life, the giant cactus, or sahuaro, easily impresses one as the most distinctive of Desert growths. Our admiration for this cactus was never at any time lessened by the number of specimens or the habitat it chose. The greasewood and other shrubs of similar character seem to fit in appropriately with the Desert climate; at least one cannot conceive of them in any other location. We would give the prize for beauty, for delicacy of outline and limb and crown to that most lovely of Desert

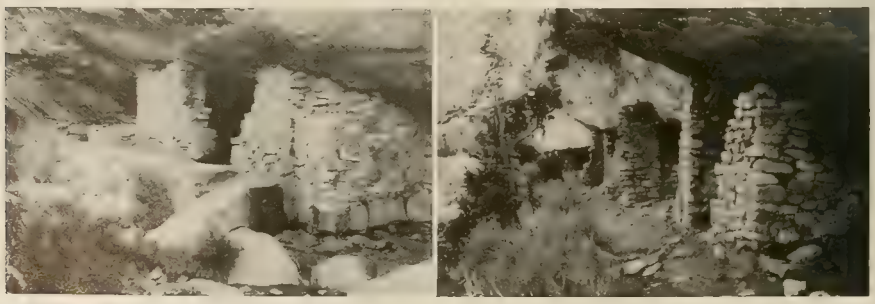
Cliff dwellings of the lost people. Frijoles Canyon, N. M.

Foundation of ancient community dwelling in Frijoles Canyon, N. M.

trees, the palo verde. In any other region this tree would have its bard in keeping with the pine and oak.

One cannot linger in the sacred precincts of the old Mission San Xavier del Bac at Tucson without forming an additional respect for Father Juan Bautista de Anza, the intrepid padre who set out from that barren region with a group of faithful followers and an abundance of courage and faith to found the great city of San Francisco. The infinite toil and patience required to lead his caravan across the blazing sands and trackless wastes of the Desert are difficult of appreciation by the modern traveller who drives a motor car over well-graded roads and mountain highways. We owe an inestimable debt of gratitude to the long list of brave spirits, inspired by an admixture of religious fervor and quest for gold, who dared the terrors of this inhospitable region and fought a terrific struggle with the elements, the animals and the aborigines to the end that the flag of their king and the cross of their church might rule and guide, for a period, the destinies of this land.

Within the confines of the States of Arizona and New Mexico are the remains of a civilization contemporaneous with the Egyptian Pharaohs. A society that had its being, flourished for hundreds of years, tilled the soil, hunted wild animals, developed the true native American arts of pottery, rug weaving, basketry, and forging of fine metals, fought wars with their neighbors, and finally disappeared before the savage onslaughts of the nomadic tribes of the adjacent regions. The story of the



Interiors of Cliff Dwellings, Walnut Canyon, Arizona

Chief Juan Gonzales and his wife, Ramona, with Mrs. Lee Stopple.

Laguna Pueblo, New Mexico, typical of the country and characteristic.

cliff dwellers forms one of the most notable chapters in American history, and is only now beginning to be understood by students of primitive people.

The Pueblo Indians of today are the lineal descendants of the ancient cliff dwellers, and in their hands are carried on the practice of the native arts—said by many to be the only true American arts. They dwell today, as they have for countless years, in communal dwellings and maintain their tribal customs insofar as they are permitted by the inhibitions of the white man's civilization. It was our good fortune to be the guests of one of their harvest festivals at Laguna Pueblo. They are confronted with the problems of many other of the elder generation in America today—the young folks wish to leave home, and can see no reason for taking part in the age-old dances and festivals. More manifestations of "flaming youth!"

In retrospect we regard the Desert country as one of the most wonderful and colorful in America; one that is appreciated by only a few of the many who travel over it. We are going back soon; we want to see it in winter, in spring and in all seasons. The glorious sunsets, turquoise skies and scarlet buttes have a fascination that impels us to again look forward to answering the call.

RECEIPTED

By Benjamin Wallace Douglass

The man's an artist. Yet—
There's mighty little credit he will get
From those who go to look upon his pictures
On some exhibition wall.
"How nice this is";
They'll say.
"The price is high," or "low,"
As it may strike them, then
They crumple up their catalogues,
And pass on—out again.
What other folk may say, or think, or do,
Can never change his picture on the wall.
And pay, or lack of it, to him is naught;
He's fully paid because he loved it all.

Pictorial Publicity Photography

By Leonard A. Williams

State Teachers' College, St. Cloud, Minn.

THE PHOTOGRAPHER'S TRAINING

The writer has received many inquiries concerning the steps neces sary to secure training for Pictorial Publicity Photography. The ques tions asked are, in general, such as the following: Can one train himsel for this work? Would experience in a studio help? Is there a gooc college where such training is available? Are correspondence course helpful? Where should one live to get the business if he can do the work

Many pages of type matter could be set in answer to the abov questions and yet the mind of the questioner would not be entirely a ease. There are many personal qualities which one might have whicl would ruin him in business, regardless of how much training or love h might have for his work.

Probably one of the most essential qualities or characteristics of Pictorial Publicity Photographer is that of a refined, pleasing person ality. This is first manifested in one's personal appearance. Careful at tention should be given to see that one's clothing be clean, well carec for, and of a modern business style. Dirty collars or unpolished shoe never add to beauty or good taste. A shave every morning and a haircu every week improve the appearance. Unpleasant odors from a dirty ol pipe or possibly from mixed beverages should not be allowed to offen others. It should not be necessary to stress such personal matters an yet it is often these seemingly small details which bar one from the suc cess to which one may aspire.

In addition to personal appearance, one should give attention t speech. Choose your vocabulary with care and make every word rais you in your listener's estimation. Use a well modulated voice. B courteous, more so to men than to women. Women expect and alway receive it, but it surprises men and they do not forget your good man ners quickly. Don't give advice unless asked, and then make it under stood that the individual receiving your advice is to make his ow decision.

I believe that a person possessed of the qualities mentioned an with a set determination to master the technique of commercial art ca win high honors for himself. The chances of failure are greatly reduced

One cannot get far in this field without a general art training whicl may be acquired through a first-class residence school or through a gooc correspondence course. In addition to this, one should have a thorough

SAN FRANCISCO
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general training in photography. I shall endeavor to outline in the following paragraphs the various means by which one may fit himself for the work of a Pictorial Publicity Photographer.

SELF-MADE OR PICK-IT-UP METHOD

This method presents many advantages and disadvantages not found in any other. To be successful in this, one should be much above the average in intelligence and perseverance. Much time will be required for reading the best books available along this chosen line and much time and money will be spent in experimental work before attaining the standard of work done by experts with whom one must compete. Many of our best Pictorial Publicity Photographers have had this type of training, but it was because they were unable to attend schools or take correspondence courses to help them over the hard places in the beginning. Hundreds of people start this way each year in the belief that they can master the art and quickly reach the top. However, we often see them falling by the way. It requires great initiative on the part of the individual and one should think well before attempting it.

THE STUDIO

The studio affords the next best means when a limited expenditure must be considered. One of the chief disadvantages in selecting the studio as a place to get training in Pictorial Publicity Photography is that the photographer is seldom called upon to do work for advertisers. This is due to the fact that he usually lacks a sense of what is needed and what he can be capable of doing in helping to put merchandise across to the public. Very few studios have an equipment with which to do Commercial Art work and few photographers could use it if they had it. Many photographers are just record makers; they do not possess the story telling sense which is necessary for publicity workers.

There are a few fine Commercial Photographic Studios in this country which would make an ideal place to learn Pictorial Publicity Photography. To get into one of these studios one must posses exceptional skill in camera operation and a very broad training in general art, must be clean of habits and person, and be able to mix with people in a most pleasing manner; in fact be a high-class salesman.

One of the drawbacks often found in a Commercial Studio is that few of the workers get an opportunity to work out any of their own ideas. They become part of the machine and in time lose their original ideas and ideals and thus become submerged in the organization. There are some who realize this in time to break away and build up a fine business for themselves. However, for the individual who needs a leader to get started the Commercial Studio is worthy of consideration.

COLLEGE

Most of the photographic colleges now in existence, fortunately, offer a complete course in Commercial Photography which fits one for

Pictorial Publicity Photography of the higher type. Many of the colleges or schools specialize in portrait work which they certainly do in a splendid manner. It is almost invariably true that when a school turns out well trained and satisfied students the teaching force is of a high calibre.

For one having the time and money to spend at a school where commercial photography is taught step by step and where one may have actual experience in meeting the problems which arise, the resident school is most desirable.

CORRESPONDENCE SCHOOLS

The writer has given careful attention to the courses offered to students by mail and has found a few good schools. The chief merit of the correspondence course is that it affords the student who cannot leave home to attend school or to work in a commercial studio an opportunity for training. In many cases he may get work in a portrait studio and take the correspondence course to supplement his other work. It of course takes much longer to reach the top but for one who has a love for the work and some skill along photographic lines it is a means to an end.

Details are not to be left for students to work out with great difficulty; each lesson should cover the subject matter at the time the student is ready for it. Illustrations and drawings are to be used to present points which might otherwise confuse students. It would seem that a student who follows such lessons should not fail.

In closing let these facts be impressed upon the reader's mind. To reach the top in Pictorial Publicity Photography it is essential to have an eye and mind which gathers ideas, and an imagination which can build these ideas into good picture-forms to make one's work stand out in a style distinctly individualized. The large cities do not furnish all the great people, in fact comparatively very few. Where you may live makes little difference. ONLY DO NOT DO THIS: Make pictures of city life if you know nothing about it, or try to picture rural or small-town life if you have never experienced the small-town living.

STARVATION

James Courtney Challiss

Upon the smiling hills
And by the silver streams
That sing along the valleys;
In garden, orchard, field,
And through the woodland solitudes,
Spring spreads her lavish feast of beauty—
Free for all!
Walks the earth, starving.

The July Exhibition of the Camera Club of New York

By John A. Tennant
Editor of "Photo Miniature"

The July one-man exhibition at the Camera Club of New York brought out a small but well-chosen collection of the work of William E. Wilmerding, for more than a quarter of a century the Club's treasurer, and a familiar and beloved figure in its activities. There were perhaps fifteen prints in the collection: landscapes, pastorals with figures, wood and water scenes and a strip of beach with a lazy sea rolling in; "old time stuff" of the best sort, refreshing in its simplicity and irreproachable in technical quality; such as Robinson, Hinton, Warburg, Wellington, Latimer and Stieglitz gave us in pre-Secession and pre-Salon days. It gave me great pleasure.

The special exhibition of the month was of quite another sort, presenting about seventy prints, the work of six American photographic editors; an extremely interesting show, from several points of view. It proved that the editors who exhibited can and do use the camera with about as much intelligence and success as do the readers of their respective journals. And that a group of photographic editors, called upon to show their work, will present an exhibition very closely resembling the average photographic exhibition, with the usual percentage of evident failures, a few outstanding examples of thoroughly good technical or pictorial photography, and about the usual number of prints which "should never have been hung." I noticed, however, a point of difference. There was no attempt at imitation, no print which made one say: "Ah! There's Jones' 'Village Fountain'," or Smith's "While the Daylight Lasts," or Chaffee's "Douarnenez." Every exhibitor's pictures were his own and expressed his individual taste or fancy in choice of subject, conception and treatment.

A. H. Beardsley, of "Photo-Era," showed nine prints, about 8x10, apparently straight bromide. There was a waterfall, trees in winter, and half a dozen lake scenes, good, honest photographs of the "pictorial view" kind, not always composed "according to Hoyle" but always simple and sincere in design and handling, very evidently the work of a lover of Nature and beauty. My choice among them was "A November Sunset," with the loveliest of windy skies; a fine interpretation of Nature's mood at the moment.

Sigismund Blumann, of "Camera Craft," sent twenty-eight prints, most of them 8x10, uneven in interest of subject, technique and treatment, but all displaying that poetic ardor which breaks through in whatever Mr. Blumann does or says. There was a bromoil in color portraying three or four dancers or water-sprites grouped about a fountain in a

pool bordered with trees and the pillars of a classic temple, in which the color tones, light accents and spacing were well contrived to express the sentiment or spirit of the time and place. The central interest in Mr. Blumann's exhibit, however, was a bromoil in soft greens and yellows, showing a sunlit glade or bowered walk, perhaps a trifle heavy in color, but tenderly and charmingly interpreting the poem "Nature's Temple" attached to the mount. Another print in this group which took my fancy as perhaps the best example of "pictorial" work in the Blumann collection was "The Snow Plowers" (anglice, ploughmen), in which a dreary winter sky, an industrial erection of vertical and angular lines, and a group of three figures about a snow plough in the near foreground were so skilfully handled as to clothe a commonplace scene with imaginative appeal and beauty.

Frank V. Chambers, of "The Camera," contributed three tiny snapshots of the most waggish-looking doggie imaginable. This exhibit was his "Pocket Art Gallery," loaned by Mr. Chambers as "a token of his love for the Camera Club" according to the inscription on the mount.

Frank Roy Fraprie, of "American Photography," sent about thirty prints 11x14 or larger, presented *de rigueur* on white mounts with ample margins. The collection was rich in variety of subjects and treatment, obviously the work of an experimentalist in pictorial photography with a sound appreciation of technique. A very interesting lot of prints, with a pleasing freshness of viewpoint in the selection and treatment of the subject.

I enjoyed Mr. Fraprie's prints as much for what they lacked as for what they possessed. There were bromoils which showed a desperately uncertain touch, and there were straight bromides which were splendid in their technical quality. Again and again I admired his masterful handling of tone; rich lustrous darks in audacious juxtaposition with brilliant sunlight; atmospheric effects of mist and sunlit haze dissolving into thin air through a succession of delicious tones, and so on. And I noted a few wholly delightful skies in landscapes and pastoral scenes otherwise "not so good."

Herbert C. McKay, of "Photo-Era," sent six prints of scientific interest, good technical examples of photo-micrography: the House Fly; the Juggler (which blows bubbles); the Dwarf mantis, and two examples of lichen.

John A. Tennant, of "The Photo-Miniature," sent one print, about 5x9, a portrait in Bartolozzi red pastel carbon, enlarged from a Brownie negative. The subject was a young girl wearing a Japanese kimono, and the idea behind the print was to show that you can obtain pleasing full-figure portraits indoors, with a Brownie camera and daylight exposures, —if you will use a tripod and take your time about it.

And that's that. To those who know it will be unnecessary to say that this review was not a self-imposed or easy task.

Blumann Bromoils and Such Things

By Edward C. Craft

EDITOR'S NOTE—Too much sugar sickeneth the stomach and a little of the other thing is prescribed. Of course, in a pinch, any man may always find where to have that prescription filled but E. C. Craft came as a pure, and sure surprise.—S. B.

They showed me John Tennant's gentlemanly critique of his fellow editors and this is intended to put the readers of Sigismund Blumann's magazine right. I doubt if what follows will ever get into print in Camera Craft but if it do, does, should, it will be a case of nerve winning.

The fact of the matter is that the twenty-eight bromoils made by the editor named and hung at the New York Camera Club gained what little distinction could be accorded them by the uniformly mediocre art and skill of editors in bulk. Outside of one print, Fraprie's "The Lip" there was not one effort on the walls that justified their being exhibited.

Blumann, with prescience and discretion wrote a long justification for himself and his prints, this came in the case with the evidence, and in it he pleads sincerity and a love of the work for its own sake. It would have to be for its own sake. Tennant, as you have read, advances the same plea for his fellows — that of sincerity. These self - constituted critics of other men's work might make prints a thousand times worse (if possible) and still make the same excuse. Sincerity enhances value but cannot redeem rot.

It must not be presumed that the showing was poor or that the work of the subject of this diatribe was positively bad. It wasn't that. It escaped any possible positive quality. There remained in the beholder's eye a search for something that was not there, a question of what the gentleman sought to achieve and a conviction that whatever it was it had not been achieved.

The technique was characterized by Joseph Bing, who should know, as crude and lacking in study and practice. The native and resident pictorialists maintained a silence so dense as to speak louder than words. Blumann may write poetry and shoot shrapnel in editorial form into the photographic field, according to the opinion for or against, but as a pictorialist he has far to go before exciting envy or even attention.

Having met Mr. Blumann, in fact knowing him more intimately than perhaps anyone else, we can say that as a maker of pictures he has a bright future behind him and if he hopes to arrive as a Salon Exhibitor in the present or near future he will have to hurry, hurry, hurry.

Advanced Competition
FIRST AWARD

H. S. KAITO
Medallist

Second

Fifth

ADVANCED. AUGUST, 1927

Third

Fourth

SECOND: *Dr. Max Thorek*
FOURTH: *M. A. Obremski*

THIRD: *O. Y. Yanagisawa*
FIFTH: *Dr. B. J. Ochsner*

SEPTEMBER 1927 COMPETITION

Advanced Pictorial

Mrs. Rhoda Abt
Robert Arnold
T. M. Atwood
Frederick Bettelman
Dr. Jacques Bouton
Baroness Marrianne Chiari
Henry Deitemeyer
Mrs. Charlotte Detel
Harry Duane
F. von Eitel
P. J. Emory
C. Fullingter
Hazel K. Hite
Otomatsu Ikuta
I. S. Jacobson
H. S. Kaito
T. Kawagucki
Eric Lindblom
Ignatz Manheim
M. McShane
Mrs. P. Murry
Hedwig Naumeir
Otto Neidlinger
M. A. Obremski
Dr. B. J. Ochsner
O. Pedrovich
Miss Mary Pettinger
S. I. Piotti
Im. Quelque
Frank Randall
Miss Kate Roberts
John Skara
Johan Stitholm
Dr. Carl Tausig
Dr. Max Thorek
Miss Henrietta Upton
F. Vanderhalter
Otto Voss
Mrs. S. Welsh
Dr. K. van Wetten
O. Y. Yanagisawa

FIRST AWARD
Amateur Class

ALLEN FRAZER
Medallist

Third

AMATEUR.

Second

Fourth

AUGUST.

Fifth

SECOND: *Malcolm Carpenter*
FOURTH: *E. E. Duffy*

THIRD: *K. Kojima*
FIFTH: *C. F. Mah*

SEPTEMBER 1927 COMPETITION

Amateur

L. E. Abt
R. Almer
K. J. Atsumi
Dr. George Bauer
E. H. Beals
Ross E. Beynon
J. E. Brill
S. Bruzas
Walter E. Burton
Malcolm Carpenter
A. W. Clark
Charlotte E. Craig
E. Crotchett
Robert Dalman
E. E. Duffy
L. E. Edmondson
C. H. Essig
Dr. James Ferris
Arthur Gardner
Floyd R. Getsinger
D. Glenny
Norton Gould
Mrs. Jessie Hall
Dr. F. J. Herget
Miss Hazel K. Hite
George Ingham
Dr. F. J. Inman
Fred K. Johnson
K. Kojima
H. Kira
Edward Lewis
Eric Lindblom
G. S. Luckett
C. F. Mah
Rael Mawrence
George F. Mueller
V. Muller, Jr.
Otto Newman
O. J. Olsen
Bory Osso
C. E. Peterson
Ward A. Peterson
A. Rasmussen
D. W. Riffel
Leo J. Riggle
G. J. Rindler
W. C. Rodgers
Monroe R. Rubin
K. Tamayo
J. Van
Wm. C. Vestal
C. E. Walton
H. Fred Warner
T. Waumsley

New Competition Plans

Beginning with January, 1928, the monthly awards of medals and prizes will be discontinued. Instead there is to be a yearly cash and subscription series awards amounting to about a hundred and fifty dollars and the Camera Craft Silver Cup for the Club having the greatest number of entrants who have achieved an award or awards during the year.

Here is the plan. Each month there will be two competitions, as hitherto, an Advanced and an Amateur. First, second, third, fourth and fifth awards will be made in each class and certificates given to attest the same. The prints so distinguished become the property of Camera Craft with the right to reproduce. These shall be published as at present.

In December of each year the first award prints shall be judged by a special jury for the First Prizes in each class, respectively, the second award for the second prizes, the third award prints for the third prizes, and so on.

The Camera Club showing the most members who have entered prints will get the silver cup to keep for all time.

Read these conditions and, please, understand any oversight or error on the part of the contestant will automatically disqualify the print and the maker from whatever prerogatives are offered.

Each print must have the name and address of the sender on the back.

Prints entered with the intention of getting Club credits must be plainly marked in addition to the name and address of the maker with the name and address of the club.

Prints may be mounted but unmounted are preferred.

Hand-colored, or hand-worked prints are not acceptable. This does not apply to Bromoil and kindred processes but means water-colored, crayoned, etc.

When stamps are enclosed sufficient to cover the prints not receiving an award will be returned. Many write "Stamps Enclosed" but fail to enclose. Such prints are held for a reasonable time subject to remittance.

Prints must be sent to arrive at this office on or before the Fifth of each preceding month. In other words the closing date is the 5th of each month preceding the month of the competition.

Certificates will be made attesting the monthly awards so as to reach the winners about the first of the month.

Monthly Awards

A First Award Certificate, a Second Award Certificate and three Honorable Mention Certificates properly engrossed.

Yearly Awards

Advanced Class		Amateur Class	
First Prize	Fifty Dollars	First Prize	Fifteen Dollars
Second Prize	Twenty-five Dollars	Second Prize	Ten Dollars
Third Prize	Five years subscription	Third Prize	Three years subscription
Fourth Prize	Three years subscription	Fourth Prize	Two years subscription
Fifth Prize	Two years subscription	Fifth Prize	One years subscription

The Camera Craft Silver Cup

To be awarded to the Camera Club having the most winners during the year. Not the most winning prints but the most individuals winning awards. This cup becomes the property of the club and is not subject to any future contests or conditions.

The Annual Awards

Are subject to two general conditions: They shall be awarded only to such contestants as have entered three times during the year. Not three prints but three months of the twelve. Each class shall be judged by itself for the prize for that class. Thus the first award advanced prints shall be judged as a class, the second award advanced as another class, and so on in both advanced and amateur classes.

NOTE—The subscription awards may be transferred to any person the winner designates and the five. three and two years awards may be so transferred as to go to five, three, or two different individuals for the same year. If so desired we shall be pleased to send an attractive Christmas card stating that a year's subscription has been ordered for . . . as a gift from . . .

WHAT IS A HOBBY WORTH?

Every once in a while you hear the remark that "Photography is an expensive hobby." Generally the statement comes from one who spends very little on photography, takes little interest in it, and at best owns a cheap camera. The remark has no basis on experience and often none on observation. It is just thrown out at random. Maybe as a cover for penuriousness.

But sometimes the speaker is sincere and then we should consider whether or not there is truth in the broad statement or even in the specific case.

The automobile has speed and enables us to travel from place to place in a fraction of the time that once was required by means of horse and vehicle. Put a moron in a machine and he can make the speed prohibitive in cost. Put a fool on casters and he will speed to hell the faster, doing damage as he moves.

Photography is expensive in its waste and economical in wise practice. The matter in consideration then is, what is waste and what is wisdom?

The amateur who by mere snap-shooting gets pleasure and gives pleasure can not be said to be wasting time or money for pleasure of a wholesome sort is always worth its cost. We need not enter here into the lasting pleasures of pictorial records of events, persons, and places. The immediate present pleasure is sufficient to warrant itself.

The serious amateur who strives for pictorial values finds his taste, his appreciation of art, his knowledge of Nature expand. Men have spent years at colleges to get these things.

The scientifically inclined discover themselves delving into chemistry and optics which otherwise had never interested them.

What then is the waste?

Taking snapshots of any old thing just to see what it will look like. Permitting friends and acquaintances to cajole one into taking their babies, dogs, houses, gardens and what-nots, which shall mean nothing to the camera owner then or thereafter. Such friends are expensive. A test made by one who tired of being the good thing proved what was acceptable as costing nothing became worthless at actual cost. This man offered all who asked him to photograph their possessions to take the pictures if they would buy the negative material, paper and chemicals. His enjoyment of photography is greater now and costs him considerably less. He is no longer interfering with the business by giving away that by which others make their livelihood.

A careful survey shows that the average negative, allowing for reasonable failures, cost of development, and wear and tear, imposes on the purse the ridiculous sum of ten cents. That the average prints from the successful negatives cost about six cents each and that the occasional enlargement may be said to come to fifty cents.

Should you, therefore, come back from a vacation of a month's duration with fifty negatives and get a print from each, that part of your outing shall have cost you eight dollars, or less than twenty-six cents a day. As to whether the pleasure obtained be worth that much depends upon yourself but it certainly is not expensive. One quarter the price of a lady's haircut, of two cigars, of a very small package of candy, of three or four carfares.

Of course there are enthusiasts who revel in the art, enlarge and print and mount, and bromoil, and enter in Salons, who spend a hundred dollars or more a year. That they continue year after year and seem to get greater and greater joy in the doing should be sufficient justification. Add, then, the estimates of what the dues in a country club, the price of golf sticks, caddy and lost balls should be—a man must have some amusement and it had best be wholesome—and you will find this seeming etxravagance is in reality economy and wisdom.

If your camera means nothing to you this text means nothing to you. If you love your outfit, lens, bellows, and dodads, go ahead and revel in photography nor let any take the joy from you. If your pictures be fine so much the better, and if they be rotten, as pictures go, accord them the value of the pleasure that went into their making.

No one ever accused me of being a pictorialist but none dare accuse me of being a half hearted dabbler. My prints carry over enough of my great and unlessened joy to make them acceptable, even to hard-boiled critics.

Winter Movies

February and March often prove the best months for winter sports. When the snow is packed down hard there are sliding, tobogganing and skiing pictures to be made. At the pond there's skating, ice boating, curling and hockey. When it thaws a bit there are ever so many chances to picture the children busy making forts or snow men.

Don't let the brilliant glare of sunlight on snow deceive you into using a diaphragm smaller than you should. In winter the light seems brighter than in summer but this is largely due to snow reflections, the actual actinic value is not so great. When in doubt **always** follow the exposure guide.

In snap shot work with the ordinary hand camera, one rule was "Hold the camera level." This rule applies to Cine Camera even more than to hand camera. If you tip your camera sidewise all moving objects will be going up hill or down hill as the case may be.

Learn to crank evenly if your machine is not automatic, but above all do not aim at all creation.

Careful Development

If you are one of the few enthusiasts who still do your own developing, do yourself the justice of working carefully, cleanly, correctly. Mix according to directions after accurately weighing the ingredients. Filter your solutions, and take heed of the temperature. Do not overwork your solutions nor keep them too long. It is cheaper to mix fresh than spoil negatives and paper.

Apertures

So many readers write asking what use they can make of the Iris diaphragm on their shutters that it is well to cover the subject briefly, once more. The larger the opening the more light is admitted, therefore the shorter the exposure. The larger the opening, also, the less sharp the image and the less flat the field, which means that at large openings things at various distances are not equally sharp. An f4.5 lens full open focussed on an object twenty feet away will not show objects fifty feet and six feet away with the same distinctness on the same negative. If you want a picture sharp and clear all over, stop down to f8 or even f16 and lengthen the exposure.

This selective sharpness and diffusion is made use of by advanced workers to suggest the different planes of height and distance. The eye really does not see with equal clearness all that it takes in. And art orders that the picture have visual, not mathematical veracity.

Exposures.

Not one amateur in ten thousand knows anything of exposure and just that many do not care to know. If you want more pictures from each roll of film or dozen plates, do you buy yourself an exposure meter and use it. Not only use it but give it a little study. Notice what it does and how it does it. Take note that the exposure at f5.6 is 1½ times longer than at f4.5, at f6.3 twice that of f4.5, at f8 three times, at f11 six times, and so on.

Study your shutter markings and connect them with your meter in your mind and memory. It isn't nearly as hard as it seems. Soon you will be working without trouble. Which is the best Exposure Meter? I suppose I should say any one of those advertised in this magazine but the fact is that makers of photographic things are competent and nearly every make does what it is supposed to do. Some are prohibitively complicated and some slow in operation. See them all, try them all, then choose. That is the way to learn.

CAMERA CRAFT

SUGGESTIONS AND BITS OF ADVICE

By Z. V. Rogers

Reputation and character in so far as they portray a great truth, are kindred. Does any field of endeavor afford a greater opportunity for the display of character than amateur cinematography, the underlying motive of which is welfare and development? Character here is the pure gold that does not suffer through any test. It is inherent. Reputation is bestowed by others and is often born of fancy, rather than fact. Looking forward, therefore, at amateur cinematic accomplishments, who can conclude that Hollywood has a monopoly on all the talent of this great country in portraying character or can withhold the reputation that may be waiting around the corner for the amateur in cinematography?

It is the management of the eyes that cause most of the failures in cinematography. It is astonishing what eloquence, pathos, fear, doubt, scorn, pity, mirth, or affection may be understood from the eyes alone. How many of us think of this when we go about making the home movie? If we could just get the friend or member of the family to express themselves by their eyes, what a twist we would get in our motographs? But why worry? Do the best you can with recording the beauty of the eyes, remembering that professional photographers spend vast sums of money for fast lenses and go to all kinds of labor to photograph the eye speaking its language, and then fail, where you may succeed. It takes a really great photographer to record the fleeting impressions of the eye.

When the beginner has advanced in cinematography to where he is a real amateur, he will have a great urge to film an amateur play. The hardest part in this is to get the amateur players who will have the same strong urge. When you are about to overcome this it is well to remember that no one will get anymore out of it than they put into it, and that it is impossible to do any worthwhile creative work without effort. Many rehearsals are necessary, hours spent on costuming and makeup, and many sleepless nights in wondering worry are all a part of of the price you must pay. The compensation is the applause of friends after the show, and fun you may have while the work is progressing. It is safe to predict that in after years, if you are fortunate enough to be joined by a few loyal friends with this same strong urge, that you would not have the memory of this experience effaced from your mind for any amount of money.

The amateur has a great point in his favor in filming the family or what not, if he will remember that cause, effect, and results are the three logical steps or points of all dramatic action. As cause, effect, and result are the frame work of all good stories so they are the makeup of each dramatic moment in the action of a photoplay or film that is meant to entertain.

A story by cinematography differs from a verbal or written story very little. Where a story requires you to state Who and Where in the opening paragraph you show cause for the shot and the atmosphere reveals the When. The next shots reveal the effect or sustained interest, in either a closer view or a view farther away, according to whether you approach the climax of a sequence or the climax at the close of the show, where you reveal the effect of the several interferring sequences, as you reach the real result of the climax.

There are times, and they are more frequent with beginners in cinematography, when we feel compelled to panoram. When that time arrives it is well to open on the scene and hold at least five seconds, to give the eye time to register the scene, before beginning to panoram, then continue to panoram very slowly and stop instantly. If this does not complete the scene begin another frame and panoram as before, letting the panoram cover a short distance in each frame. The reason it is wrong to panoram is because it upsets nature. You never see trees, fences, and land pass while the eye is immovable. It is the eye that moves, and in moving the lens which we imagine takes the place of the moving eye, we are in reality dragging the land, etc., across the screen, and the mind is disturbed by the effect.

Motographs call for something in motion, and the closer the moving object is to the camera, providing it is the object of greatest consideration, the better, but even in scenic views it is better to have something moving, although it may be only the leaves of a tree. Place the moving object in the near foreground, without making it conspicuous enough to detract from the scenic view. The scenic will have more beauty also if the sun is not directly behind the cinematographer, since the sun in this position makes even a tree look as flat as a board. If possible have the trees and round objects present the deep shadow side and light side to the camera, and "shoot for the shadows and let the high lights take care of themselves" is an old maximum among photographers. This will give a roundness and depth of atmosphere equal to stereoscopic photography.

An amateur cinematographer is poor or good just in proportion to his mastery of his tools, and he can find a way to express his joy and sorrow, his dreams and visions in an eloquent manner. The future belongs to the amateur among us who can handle the cinema camera with spirit and inspiration, and can put a living thought and vibrant feeling on the silver screen. He is the new type of artist. He is a new type of amateur rapidly advancing to a point as a creative cinematographer.

Did you read and thoroughly digest the articles by Leonard A. Williams on "Pictorial Publicity Photography"? Every cinematographer should make these articles a part of his cinematic knowledge. Dig up March, April, and May numbers of Camera Craft and thoroughly understand just what Mr. Williams is telling us. These articles alone are worth more than five years subscription to Camera Craft, and this is not written as an advertisement either. If you get no more good out of reading them than knowing just where to place the center of interest, as explained in the March issue, and will observe rules in your motograph, you will never be accused of shooting films that lack interest.

This is a suggestion to the Cine Sections of the Camera Clubs of the United States to organize a

NATIONAL AMATEUR CINEMATOGRAPH COMPETITION.

Reels to be judged and prizes awarded by a jury of competent men.

The pictures to circulate as may be arranged thereafter.

Association News

ALVA C. TOWNSEND, Lincoln, Nebraska, *President*
CHAS. AYLETT, Toronto, Canada, *1st Vice-president*
D. D. SPELLMAN, Detroit, Michigan, *2nd Vice-president*
JOHN R. SNOW, Mankato, Minnesota, *Treasurer*
J. W. SCOTT, Baltimore, Maryland, *Chairman Commercial Section*
PAUL TRUE, New York City, *Chairman Manufacturers Bureau*
L. C. VINSON, 2258 Euclid Ave., Cleveland, Ohio, *General Secretary*

The New York Convention

It was a large, compact, almost crowded, busy and successful affair. There can be no doubt of the satisfaction of those who attended but it might be wished more members from districts outside of central Atlantic states had availed themselves of what was offered. Notwithstanding which the attendance was large.

The important legislation centered in an amendment to the constitution providing that every member of the association must subscribe a fair share to the advertising campaign, with an alternative of proving inability to meet such an expense the validity of which is to be passed upon by a committee authorized to exempt.

The entire list of officers was re-elected, which is high praise to them and a surprising evidence of general appreciation. Suitable gifts were made to certain of these incumbents at the banquet.

The picture exhibit was the largest and in part the finest we have seen at any convention a remarkable showing being made of pictorial work. This is important as proving that men in the profession have not resigned their ideals to commercialism and are capable of making pictures as well as mere photographs.

The program stands out in my memory as exceptionally fine and it is beyond the scope of this review to deal with individual numbers or speakers so it may prove acceptable to reprint the prospective and its advance comments with the comment added that each and all lived up to the promises and more than fulfilled expectations.

Special praise is to be accorded the New York contingent who labored heroically to make the visitor feel comfortably at home,—not the easiest task in the world in a city of six millions. Garabrant in Plus Fours by day and formal Soup and Fish by night was ever on the job and did a lion's share in the putting over.

Looking back to the hot and humid week, ekeing out the bright spots from a confused memory of so much doing (it was like a five ringed circus) there stand out the small size of the booths, the number of exhibitors, the number of local firms represented and the comparative fewness of remoter producers and dealers, the crowds in attendance, the large gatherings at the lectures and demonstrations and the tremendous crowd at the banquet. The rest is a matter of record and history.

The Winona School

This institution is fathered by the National Association for the betterment of conditions through the raising of standards. In the school men and women of the profession are taught to do better work and to run their businesses more efficiently. Teachers are brought from the metropolitan centers whose standing is established and with the equipment of the school real instruction is afforded those who would learn.

The Association fathered this school but it is known as Towles' Baby. The school is Towles and Towles is the school. The man thinks, eats, sleeps and lives the subject. He exists in a constant pride and fills the year with a constant effort to make the school function and succeed. Like most enthusiasts Towles speaks much but less of himself than of the good that has come of this pet of his. Naturally what has been done, is being done, and will be done at Winona is a live topic on which he is ever ready to expatiate.

Once someone seeking to plant a thorn where thornless roses grow told our friend that his methods were old fashioned and the remark has rankled ever since. It should not. Towles is old fashioned. We reiterate the statement. As old fashioned as a work of Praxitelles, a painting of Corregio or Rafael, a sonata of Mozart, a poem of Virgil. His methods are as much of the past as all classic things are and be it known that when so-called new and merely modern ways are gone and forgotten, the standard, the classic shall still be basic, fundamental, and the groundwork from which newer novelties may be devised. Towles teaches photography as a main theme and lets the individual play his own variations on that theme.

But we would tell you of the school. We spent a day there and have seen it under way. It is the real thing. It functions, shoots on all six, to indulge in the vernacular.

The building is large and attractive and the equipment complete. The environments are ideal. Picture a stone building set amid trees, approached by way of a wooded avenue. Fancy a town populated by serious minded people of the best class assembled for the purpose of improving their minds. Conceive a beautiful lake nearby in which one may swim, on which one may sail or row, and on the shores of which one may sit and beguile a pleasant hour or two when work has fagged the faculties. Here perchance the teachers sit when students have fagged the faculty. Which, by the way, is meant for a joke.

That the merits of the school and the charms of the location are becoming known is proven by the registration this year—over one hundred and twenty-five. Estimating the future increase by the past, next year should show an enrollment of two hundred at least. So may it be.

With millions being spent to advertise photography, it is moot that photographers prepare themselves to meet the betterment of conditions and increase of business by bringing something better out of themselves. Which leads to a moral that needs no fable for excuse: Think now of the future and when the year rolls 'round attend the Photographers' School at Lake Winona.

Supplementing which we are happy to print the following authoritative report made by Miss Virginia Whittaker, a member of the faculty and eminently fitted to form a calm opinion.

Banner Year at Winona Lake

With the largest and most enthusiastic class that has yet attended, the P. A. of A. Summer School at Winona Lake is off to a flying start. Between a hundred and twenty and a hundred and thirty students, representing 36 different states, are eagerly availing themselves of every opportunity the school offers, under the supervision of their well-loved director, Mr. Towles.

There is even one student who came all the way from Tokio to attend this four weeks' course. More power to you, Mr. Shen! And there are four honeymoon couples, combining their instruction in photography with the most delightful vacation of their lives.

Five years ago a student brought his bride to Winona for their honeymoon. This year his brother brings an equally charming bride. They tried to pretend they were an old married couple, but the fact that he had reserved a room for a single man and arrived married let the cat out of the bag!

With seven regular, two special, and two post graduate classes, all plans had to be revised. The curriculum was amended,—new retouching stands were made and set up,—new desks and benches for the color classes were added, etc. Yet with all of the necessary adjustments to accommodate so large a group, there was no hitch in the class routine; and the first week went as smoothly as though the school had been in operation for a month.

Master Photo Finishers of America

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Albert E. Block, Vice-President.....27 Von Hillern St., Dorchester, Mass.
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Great Lakes States: C. P. Phillips.....6930 Gratiot Ave., Detroit, Mich.
Dominion of Canada: W. A. Taylor.....274 Carlton St., Winnipeg, Man., Can.
Central Coast States: Wm. H. Eichner.....1210 "G" St., N.W., Washington, D.C.
New Jersey—New York City: J. G. Taylor.....24 E. 23rd St., New York City
New England States: H. K. Atkins.....Middleboro, Mass.
Mid-Eastern States: M. J. Koch.....535 Penn Ave., Pittsburgh, Penn.

A Misapprehension

In several cities we found dealers who do their own finishing laboring under the mistaken idea that the M. P. F. of A. is pledged mainly to the interests of those catering to the drug stores and an extended collection and delivery trade. That this is not so should be made plain to them by active propaganda.

Naturally and unavoidably the majority in the membership is composed of the class mentioned. There are twenty, thirty, a hundred finishers who do the wholesale business to one independent concern, but that does not change the fact that the interests and objects of the National Association are for all and that the welfare of the one class is identical with the other.

There was a time when men thought it an abuse to be taxed for schools when they had no children. They have learned that education exempts every citizen from a greater tax for the prevention of crime. The Master Finishers stand for improved conditions, solidarity and efficient functioning toward general betterment, and this welfare work extends to all who live in part or wholly by the craft.

Nor size, volume, location, or methods of doing business constitute a difference in the basic interests of the individuals. If you do finishing in Oskaloosa or New York, by the carload or ten rolls a day, for the drug-store or over your own counter, you are vitally concerned in fair competition and the means whereby it is to be achieved.

You are not less concerned, we hope, in the broader, more human aspect of living whereby you realize you are mortal, a man among men, that your fellows are human and that it is best for men to associate in amity and meet in common interests for the good of one another. Too much concentration on self leads to failure of the ends sought.

We hope to see, we urge to achieving, a hundred per cent membership of every locality in its local organization and the loyal adherence of every local to the parent National.

BUILDERS

By President Harry S. Kidwell

Just what does the word **service** mean to you in your business? These questions are pointed to the Finishers in our ranks who are not taking full advantage of a situation they can help to improve.

As our season advances and the work gets heavier, are you prepared to build your share of PRESTIGE for the profession you are in? We find our most substantial Photo Finishers are those producing good Photography, coupled with a consistent delivery schedule, backed by a reliability for promises made and rendering those additional helps that have proved to be business builders, such as seeing that FILM and DEVELOPING and PRINTING streamers are on each dealer's window at least every week-end.

They see that their FILM stock is fresh and complete, doing all they can to keep it moving, knowing a film sold is on the way to some finisher. They use enclosures to suggest most places for pictures and to tell about and sell more enlargements.

And last but not least, they are obtaining a fair return for the service rendered, based on twelve months' business.

Potatoes are selling at $1.25 per peck in Chicago—Thank you.

Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

IDA M. REED, Secretary, 703 Market Street, San Francisco, California

The Convention Is Right at Your Door, Now

If the show is half as fine as it promises from present indications, if the attendance is as large as seems probable, if Los Angeles does not for once fall short of her enviable reputation, if Hollywood still has allure, this is going to be the big convention of the P. I. P. A. history. And it is going to be as fine, Los Angeles will not fail, Hollywood is as ever the Mecca of the millions, and the convention is going to be all that it is planned to be without any Ifs.

The question is, Am I going to see You there? Are you going to avail yourself of what is offered? Sure I am and sure you are. You probably have made your reservations as this is being written and perhaps have already bought your ticket. Fine stuff. We are going to have a fine time.

How do these names look to you? Aren't they men who know their subjects? Think of W. H. Towles of Washington, D. C., nationally renowned demonstrator and teacher of portraiture and head of the Winona School. Of L. J. Higginbotham of Dallas, Texas, Commercial Photographer and Shark on Costs. Of Ralph Young, Illustrative Photographer and member of the firm of Lothers and Young, San Francisco: one of the leaders in his branch in America and his Posing Beauties. Of C. M. Coffey, Master Photo Finisher of Portland, Oregon, and O. Hansen of the Bear Film Company of San Francisco, who know how to talk to the films and make them come through in fifteen minutes all ready for delivery with two of each. Of L. C. Vinson, Secretary of the P. A. of A., who deals with the craft nationally. Of Dudley Prattin, Business Advisor of the P. A. of A., who may give you some information and advice which you need. Of L. W. Otto with his Sales Talks and Demonstration Fixture that is not only unique but as an order-getter without high pressure methods will prove a revelation.

Think, while you are thinking, of the entertainment features being cooked up for you by our host—the Photographers' Association of Southern California, under direction of President Martel and Vice-President Cooley.

Don't overlook Mose Grady, Member of the National Advertising Committee, for he is going to tell you about what has been done, is doing, is going to be done with your two million dollars. You'll be interested.

As to the Picture Exhibit! Say! Listen to this: William Ball in his world-wide peregrinations has lined up an impressive number of foreign masters and their work is beginning to arrive. This co-operation greatly gratifies J. W. Beattie, Chairman of the Exhibit Committee, who is already elated at the response from photographers in the jurisdiction. Are your pictures ready? Get busy, brothers.

You are going to see an eyeful, hear an earful, and come away with a mindful and on your homeward way you will talk of this convention as a great event, an affair that has put big thoughts in your head and money in your pocket. Just seeing President McCullagh's contagious smile will make the whole worth while.

One word of advice. Don't let those persuasive Southern Californians sell you an orange orchard in the heart of Los Angeles, or an interest in the aqueduct.

LOS ANGELES
SEPTEMBER 14, 15, 16
NUFF SED

Ye Editor Retaileth Newes of Ye Profession and in Quaint Italics Titillateth Ye Sphynx with Hys Quill

A Sad Item

The little boy whose portrait illustrated Ralph D. Hartman's poem, Lonesome, and captioned Boris, died in the dentist's chair a few weeks after his picture appeared in the June issue. What can we say to console the bereft parents? Let this halting thought do what it can to assuage their grief: God, in His wisdom, and with a mercy we cannot measure may have spared the child much suffering and perhaps He has a favored place for the little fellow closer to His side than earth affords. This we may all accept, death is only a temporary parting and these sorrowing folks shall meet their beloved in a better world.

The functions of an Editor are to act as the cement that fills in and binds the gems of this publication together.

Charlie Abel

At the National Convention he took off his coat and vest, looked as cool as the proverbial cucumber and was a busy as a bee in blossom time. For a number of spontaneous courtesies advanced us we take this opportunity of expressing our gratitude.

The only objection I have to the fellow who says he is as good as I am is that he isn't any better than that.

The Editor's Pipe

Someone in New York City has our trusty Dunhill. We laid it down for just one moment, which was a mistake. Had we puffed incessantly we might still be smoking it. If the good soul who found, pre-empted, or otherwise found himself in possession of a rugged briar will return same to us we shall kiss him on meeting. On the square, fellows, it is rotten to come between a man and his pipe. Send the old friend home to its longing owner.

I'm forever blowing bubbles and there are not a few who are forever putting pins into my bubbles.

John Tennant

We saw him in New York. Younger that before and the same lovable character with the same droll and quaint humor. The Photo Miniature is rapidly coming into its own again and the new generation of photographers are learning that the little blue books are for them.

When you get chesty, ask yourself.
Thank God the good God's giftie gie me
To ne'er see self as ithers see me.
That I'm not one wee tithe as bad
As some would make me, makes me glad.
Were I as guid as self consider,
I'd not be self but someone ither.

East Bay Commercial Photographers' Club

They dared to pull a meeting while we were in New York and taking us at the disadvantage now brag that the members actually brought prints along for criticism. We want to be shown. Izzybirds' word is good enough for most things but this is going pretty far. Who brought prints? But since the word of the Chain Lightning Secretary must be accepted pending better evidence to the contrary we broadcast his report verbatim.

Dear Fellow Member:—

There was plenty of "PEP" at the last meeting for our EXHIBIT at the coming Convention of the P. I. P. A., in Los Angeles.

Several of the boys brought prints and all of the others who were present, promised to bring theirs to the next meeting on Tuesday Evening, August 16th.

If **all of us** will **bring prints,** it will be easy to uphold the Fine Reputation our Exhibits have won in the past.

And we are all proud of that REPUTATION—Let's keep it!

Sincerely,
R. B. BIRD, Sec.

If only those that love us and those that hate us could average up and give us an average of tolerance.

Burleigh Brooks

Our correspondence began with the conventional exchanges of business and in time assumed a personal and friendly character. We met him with high anticipations and were gratified to find our expectations realized. He is a charming fellow with a wife gifted with beauty and grace above the usual. We missed the kiddies but hold that pleasure in store for a future occasion. Who knows but we may meet next on this Pacific Coast. May it be so.

If the intensest prejudices most broadly applied could be simmered down they would be found to apply only to individuals.

Photographers of Northern California

It was at the Mark Hopkins Hotel, high on the highest hill in San Francisco, on the evening of August 8th at 6:30 P. M. that an unusually large gathering sat at table and enjoyed an unusually pleasant and profitable dinner and program.

The speaker was John Victor Gally, Editor of "The Magazine of Western Finance" and he talked to those who needed to hear his very words on Common Sense in Investments. His address was startingly frank and some of the disclosures made his audience gasp. Many a photographer who reluctantly invests or does not invest at all in advertising his own business, does put his money into the wildest cattiest propositions under the sun and Gally put a live and busy bee in their bonnets. He was all that the announcement promised, an interesting talker and good company.

Sergeant J. P. O'Callaghan made the reels which showed what the flyers saw when they took off for Honolulu and Norman Siller ran the projector and put in some pleasing commentaries as the images moved across the screen.

President McCullagh of the P. I. P. A. told about the coming Los Angeles Convention and what he forgot to say or purposely overlooked, Ralph Young and Ford Samuel supplemented in a manner that made it imperative to the sense of everyone present to attend and share in the good time and profitable features of the rapidly approaching event.

Mrs. Ford Samuel sang in her usual sweet and gracious way and charmed the listeners.

In the more or less desultory debates that interspersed the formal program were several facetious interchanges and Sergeant O'Callaghan convulsed his hearers with an impromptu talk on everything and nothing at all that proved once more that God blessed the Irish with a ready wit and an eloquent tongue. Mabel Spencer took occasion to tell the audience and the world at large that she had used her Palace Hotel Exhibit and the Rotogravure section of the Chronicle which exploited the work of the contributors to that affair, as a window display and had cashed in on it to the extent that in the three weeks of the showing the business trebled over the previous three weeks. President Lancaster and President McCullagh (we are rich in presidents) expressed themselves as having enjoyed a similar experience. Skeptics take notice and dalliers mend your ways.

The dinner, not altogether a negligible factor of popularity, was especially fine and the service perfect. In fact looking back over the details of the meeting we may say with conviction it was altogether one of the best we have had for a long time.

Never measure your success by the applause nor by the number who listen to you. Consider what gets a riot at the vaudeville and how many listen in on the radio and what they hear, and weep.

Joseph Bing

If he has any other interest in life, any other occupation than Drem, we couldn't detect it during our intercourse in New York. He certainly is an enthusiast. A man of our heart in that. May we take this method of telling him and his charming better half how much we learned of him and how we enjoyed the evening at his home?

Successful men can afford to smile. Failures cannot afford doing otherwise.

Leo F. Morris Calls

Mr. Morris, of the Grandview Photo Finishing Company of Vancouver, B. C., spent a most enjoyable half hour (to us) in these offices early in the month and gave us much enlightenment as to conditions in the great Northwest. It would seem that conditions with the photo-finishers are remarkably good up there and that the local associations are functioning and thriving. This good news should hearten our central California contingent and encourage them to gird up their loins and once more go forth to slay the dragon of unfair competition. The Northwest seems to have learned the lesson of eliminating dissension and contention in order to unite in an effort against the common and outside enemy, whoever and wherever he be.

Business is a very low occupation as compared to Art but, you know, it is mighty good to eat three squares a day.

Nicholas Haz of New York and the World

If modesty and surpassing ability can be counted on to win, this artist is bound for the very top. Personally he is a genial, quiet spoken, unassertive gentleman who is so deeply interested in his art that he quite forgets to talk of himself. His lecture overran the allotted time by nearly an hour and he was several times prepared to stop but for the insistent demand of the audience that he continue. The highest econium we can offer him is that not even the bautiful young women that served to illustrate his methods diverted the attention of the listeners from his words. On the side, and strictly amongst ourselves, speaking of these fairy creatures who obey his very thoughts, I think he has a delectable job.

One of those wonderful Camera Artists made a beautiful picture of me. My family are still after me to get a portrait made by which they can remember me.

PHOTOGRAPHIC DIGEST

Edited by H. D'ARCY POWER, M. D., F. R. P. S.

Enlargements from Cinema Negatives

Bulletin No. 275 of the Eastman Kodak Research Laboratory deals with a problem of growing importance, both to amateurs and professionals. The devotees of the small camera that takes twenty-four tiny pictures and is sold with an enlarging apparatus that may here and there give worthwhile results, and the street professional who sets up a cinema camera in a favorable public place, and turns the handle when likely victims come within range, are equally concerned in anything that will give a larger percentage of successes than those usually obtained. Commercial activity in this direction would greatly increase if better enlargements were regularly obtainable. As it is, in this city of less than a hundred thousand inhabitants, the work turned in from a photographer operating at a favorable corner keeps two firms busy.

The bulletin in question, signed by Mr. K. C. D. Hickman, analyzes the reasons for the unsatisfactory character of these enlargements and offers suggestions for their remedy. We advise those who are directly interested in this matter to write to the laboratory at Rochester for a copy of the pamphlet, meanwhile I may state that the causes dwelt upon are first the greater proportion of surface injuries met with in such films, injuries that are not noticed in projection because of their rapid succession; secondly the image is made up of silver granules, of which those lying on the surface of the film stand out therefrom, as may be seen in the fact that the film surface is polished where free from silver, but matt over the image. The projection particles lead to a distribution of the light rays passing through it that degrades the enlarged image. The remedy for these evils is to equalize the retractive index of the elements transmitting the illuminant, in other words, making all parts of the substance more transparent while the enlargement is taking place. Various ways are given: mounting the film in strong glycerine between two pieces of glass, or even in water, if the film has been previously treated with formaline which renders the gelatine insoluble in hot water. To my mind the best method suggested is that of placing the negative in a small flat-bottomed cell containing Xylol or carbon tetrachloride, and keeping it flat with a block of glass. After removal from the cell the films dry at once, and require no washing. Whatever method is used the result is to obliterate the surface injuries and granularity and give a much better enlargement.

The Last Word Regarding Fixation

In a broad way proper fixation and the conditions that affect it is the most important subject in the field of photographic technique. Errors in other matters are immediately seen but those of fixation come to light only too late to be remedied. The print that fades before its time, the negative that goes wrong on attempted intensification, the print that does likewise with one of the pigmentation processes, are too common examples of this fact. The British Journal of Photography of February 18 and 25, contain a translation of Prof. Lehmann's and Dr. Busch's investigations that, as that journal truly says, constitute the most thorough analysis yet made of the problem. The full report is too long for reproduction here, but the summary which I reproduce is of practical interest to every man who fixes a plate or film. We see in these conclusions a further justification for the contention of the luminaries that fixation should be completed in a second bath.

Summary

1. It was established that the hitherto accepted figures for the solubility of silver halides in hypo were too high, due to the adoption of conditions favoring supersaturation.

2. It was established for all three silver halides that as the hypo concentration rises above 10 per cent the solubility does not increase proportionally.

3. With silver halide mixtures the saturation limit of solutions in hypo is set by the silver iodide that is present.

4. A reduction in solubility upon the addition of bisulphite lye, as stated to occur by MM. Lumiere, could not be observed. A new observation is that bisulphite lye added in excess reprecipitates silver iodide from hypo solutions.

5. For silver iodide ammonium thiosulphate is a much better solvent than sodium thiosulphate. It was confirmed that such solutions are extremely liable to decompose.

6. The useful life of a fixing bath is just as unfavorably affected by silver iodide as is the saturation point. Small proportions of idodide in silver emulsions have the effect that, even when the hypo solution contains comparatively little silver, bromide emulsions fixed in it cannot be washed free from silver compounds. The exhaustion point of fixing baths which is thus determined is considerably below the value which has been quoted by previous investigators. The fixing time is set by the halogen ions contained in the solution, whereas the silver content of the fixing bath is without appreciable effect upon the fixing time.

For practical work the following conclusions can be drawn with regard to the fixation of bromide emulsions.

A plate is fixed when the last trace of visible silver halide has vanished. Longer immersion in the fixing bath is justified only by the fact that it is rather difficult to determine this exact point.

As regards exhaustion of a bath the following rules apply: the limit within which complete re-

moval of silver salts by washing is possible is reached, in a 10% bath (containing 150 gms. of crystalline per litre), when the silver content becomes 0.6—0.7%. Assuming a negative emulsion to contain about 8 gms. of silver per square metre, these figures imply that the given bath will fix about twenty quarter-plate per twenty ounces of fixing bath. For cine-positive films, containing from 15-17 gms. of silver metal per 100 metres, it also follows that from 250-440 feet of film can be fixed per gallon. For baths of greater concentration these figures may be increased, but the increase is not proportional to the concentration, but is relatively smaller.

An acid fixing bath can be used to approximately the same extent. The more limited usability that has been presumed is explained according to Luppo-Cramer by the fact that an acid bath rich in silver easily reacts with the gelatine, with the result that the fixed plates are not left in favorable condition for washing. Plates fixed in an acid fixing bath must therefore be especially well washed. An extension of the fixing time through the addition of bisulphite lye does not necessarily occur.

Rapid fixing baths are generally less stable than plain hypo solutions. When used, such baths must be very carefully looked after, and a rather more limited working life allowed for, in order to prevent any risk of yellowing of the films.

Microphotography and Photomicrography

The distinction between these two arts was defined in early collodion times by Mr. George Shadbolt, a former editor of this Journal, in these terms: "Microphotograph is a very small photograph of a large object, and photomicrograph is an enlarged photographic representation of a microscopic object by means of a microscopic objective." Other definitions have been framed, but the above has not been improved upon.

Although it is clear, a large amount of misconception continued to exist for a long time, possibly owing to the writer of a well-known work on the microscope continuing up to 1898 to state that the two words were interchangeable. It is clear that both the arts had their origin in England, although claims have been made elsewhere.

Microphotography was the invention of Mr. G. B. Dancer, F. R. A. S., who carried on the business of an optician in Manchester. It is clear that he was producing microphotographs in 1858, and possibly did so at an earlier date. In the early 60's, when the British Association held a meeting in the North, he surprised the company assembled at the conversazione by exhibiting microphotographs of the officers of the association under the microscopes he was showing. Dancer's microphotographs were produced on 3x1 microscopic slips. M. Dagron, of Paris, followed Dancer, about 1860, and he originated the microphotographs on Stanhope lenses which are still sold mounted in trinkets at seaside resorts. These are produced twenty at a time in four rows of five. Dagron's services were requisitioned during the siege of Paris, in 1870, when he was called upon to produce the microphotographic pellicules of letters and news which were inserted in quills attached to the tail feathers of pigeons dispatched during the investment of the city, constituting what was called, at the time, "the pigeon post."

Photomicrography had an earlier origin. Tom Wedgewood, the fourth son of the noted potter, about 1800, attempted to make pictures upon the sensitized surfaces of paper and white leather. With the camera obscura he could only obtain feeble images, but he succeeded in obtaining better results with a solar microscope at a short distance from the objective, but he failed to find a means of "fixing" his results. Nothing more is recorded until 1837, when the Rev. J. B. Reade, while living in South London, not only discovered a workable photographic process, but produced photomicrographs which he fixed with hypo, being the first person to use that salt for the purpose. In the early 60's a writer, describing his method of producing photomicrographs, wrote: "It is twenty-seven years since the Rev. J. B. Reade surprised the world by producing a photograph of a flea as big as a pig." Dr. L. Beale states that Reade's photomicrographs were sold in Leeds in 1839, where they effected a ready sale.

The claim made in a recent obituary notice to the effect that Dr. Robert Bell, of Kensington, was the inventor of microphotography, cannot be substantiated. England is the first, and only country, to have a photomicrographic society.

C. H. OAKDEN.

Microphotographs

One of the papers included in this volume is awaited with impatience by a number of technicians; this is that describing in detail the method used by Dr. E. Goldberg to produce microphotographs. He had exhibited at the Congress the reproduction of an engraved portrait of Niepce, in which the head occupied only 0.03 millimetres; i. e., about a thousandth of an inch, and the letters of the legend 0.001 m.m., i. e., about four ten-thousandths of an inch. Every detail was of course, perfectly legible under the microscope.

These images are obtained directly on collodiochloride print-out paper, the time of exposure being short enough if the reduced image is made by means of a suitable optical system. By courtesy of Dr. E. Goldberg, some copies of this microscopic portrait have just been distributed among members of the Congress, chosen from the delegates of the principal organizations represented at the Congress.

A New Amidol Formula

In a recent communication to the French Photographic Society MM. L. Lobel and L. J. Bunel give some interesting details of a new combination of developers which they have worked out, starting with the aim of improving the amidol developer as regards keeping power. The French experimenters have replaced the ordinary soda sulphite of the amidol developer by a corresponding quantity of the commercial sodium bisulphite solution of 35 deg. B. and containing 34.7 grams of sodium bisulphite per litre. Also they have added a considerable quantity of paraphenylene-diamine. The formula for the developer reconstituted on these lines is as follows:—

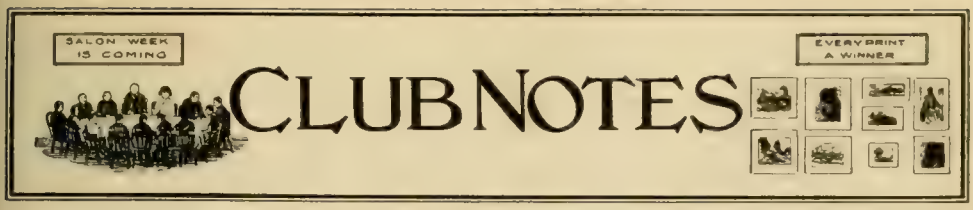
Sodium bisulphite lye (35 deg. B.)	75 c.c.s.
Paraphenylene-diamine (base)	13 gms.
Diamidophenol (hydrochloride)	5 gms.
Water to make	1,000 c.c.s.

Sensitometric tests have shown that the above de eloper keeps almost as well as the well-known one of metol-hydroquinone, made up according to the usual formula. Moreover, the compound developer is much more susceptible to the restraining action of bromide than amidol alone. Whereas 2 grams of potassium bromide per litre is almost without effect on the ordinary amidol developer, in the case of the mixture containing paraphenylene-diamine the restraining action is such that three minutes are required to produce the first visible image from a normal exposure, and thirty minutes for the production of maximum density.

Color Film Packs

In a recent issue of "Photographische Rundschau" it is announced that a firm named the Lignose-Film-Gesellschaft, of Berlin, has brought out the color screen-plate, such as the Autochrome or Agfa, in film form. It is stated that the process of manufacture, which is covered by patents in various countries, permits of the size of the color mosaic being comparable with that in the existing screen-plates. Also exposure and manipulation are according to the customary practice. The especially novel feature is that the "screen-plate" films are being introduced in the form of both film-packs and roll-film spools, thus conferring upon color photography the same degree of facility as the making of ordinary exposures in black and white. It is stated that the film-packs and roll-film spools will contain in each case film for four exposures, and that the price will be very little more than that for glass screen-plates of corresponding size.

—British Journal of Photography.



Forthcoming Exhibitions for 1927

September 3rd to 30th. Fourth Midland Salon. E. A. Pollard and T. Finch, 203 Mansfield Road, Nottingham, England. Closing date July 30th.

September 12th to October 8th. Royal Photographic Society of Great Britain. 35 Russell Square, London, W.C.1, England. Closing date August 12th.

September 17th to October 3rd. First Polish International Salon. Polish Society of Amateur Photography, 5 Czackiego Street, Warsaw, Poland. Closing date August 16th.

October 1st to 15th. Twenty Second International Salon, Societe Francaise de Photographie. Entry blanks on application to the Societe 51, Rue de Clichy, Paris 9, France.

California Camera Club

The month of August saw a most remarkable exhibit of prints by Ella McBride of Seattle. The comparatively few pictures by this artist which have come to our attention give us courage to say that she is one of our great pictorialists. Her flower studies are poems of ethereal grace and beauty.

On August 12th Mr. O. J. Smith gave a demonstration on Portraiture and in this case we can speak even more authoritatively. Smith is one of the highest and quite the final of experts on portrait lighting and posing. Being a fluent and constructive speaker, graced with an unassuming and winning personality his talks are always worth a long trip and an evening's time.

The hikes and outings go on and frequently a camera or two may be seen in the hands of some daring member. At the Barn Dances and Whist Parties no cameras are ever seen. To remedy this it has been proposed that a portrait equipment be mounted beside the orchestra so that none may forget that the California Club is the California Camera Club.

The President's message is good stuff and we reprint it for the View Finder:

"August"

August is to most of us rather a trying month, especially to those who have just returned from wonderful vacations. It is hard to buckle down to work when one would much prefer to dream of that climb to Glacier Point, the views of Yellowstone Canyon, or recall the beauty of some mountain stream.

Happily, most of us can enjoy our vacations over and over again through the pictures we have made, and August should be a busy month in the Club, with members making prints from their vacation negatives.

In making these prints, don't ignore the photographic salons. Send them half a dozen of your best prints, and be sure to mention the California Camera Club when you submit them.

If you have done something original or unusual during your vacation, write a story on it and send it to one of the photographic magazines, accompanied by some good illustrations. Don't forget these magazines, especially their competitions. Send them your best prints! They are loyal supporters of the camera clubs, and they, in turn, should have our support.

August should also be a good month to start preparations for Christmas. Why not some bromoil prints for Christmas presents? It is not hard—try it! You have sufficient time now for practice to enable you to turn out good bromoils before Christmas.

Another thing, our new studio lights have been purchased and will be connected and working at the time this is printed. Isn't there someone in your family who desires a portrait? Why not try the new equipment?

Let's all get busy, and make this the best year in the history of the California Camera Club.

KARL A. BAUMGAERTEL.
President.

Los Angeles Camera Club

Edward Weston, internationally known as a pictorialist but who disclaims the name, will address the Los Angeles Camera Club August 18th. Weston recently returned from Mexico and created quite a stir in photographic and art circles by his exhibition at the local Japanese art club, both by his daring style and subjects. He will discuss his ideas on art and photography and show a representative collection of his work. He claims that he tries to show things as they actually are and not merely as they appear, and his work with faultless technique would bear out the fact that he is a realist. When he addressed the club several years ago he "played" to a packed house with standing room at a premium.

The monthly print competitions are proving increasingly popular with the members of the Los Angeles Camera Club. By the courtesy of several of the photo supply dealers the winners receive packages of printing paper. The photographs must be taken on the monthly outing.

Laguna Beach, favorite rendezvous for Southern California's marine painters and etchers has been selected by the Los Angeles Camera Club for their August outing. The outing last year was productive of several fine pictures which are now going

the rounds of the exhibitions. Miss Maude Robertson of Laguna Beach will entertain the club with a shore dinner.

Entry blanks for the All-American Salon, to be held this fall under the direction of the Los Angeles Camera Club, are being mailed to American pictorialists. The exhibition will be held from October 31 to November 20 at the Los Angeles Public Library, with the closing date set at October 15th. Address Fred R. Dapprich, 1107 Laneta Terrace, Los Angeles, California, for information.

Brooklyn Institute

These are busy days at the studio rooms. During the Summer, our space has been re-arranged so a large bromide room is now provided and enlarging and printing may be done entirely apart from the developing room. Three Correctograph Enlarging cameras (one to take negatives up to 5x7, and two to take up to 4x5) have been installed, and it is planned to add another that will accommodate negatives up to 8x10. There is also available a fine horizontal camera with Cooper Hewitt lamp for making copies or lantern slides.

Plans are complete for a full and busy season. As in previous years, there will be held novice, advanced and pictorial classes, and as for some years past, Mr. Wm. H. Zerbe of the Herald Tribune Staff, will give ten demonstrations that range from choosing a camera through negative making and printing, to combination printing and processes.

This year there will also be a determined attempt by the club to make every member a Bromoil and Bromoil Transfer enthusiast. With Jos. Petrocelli (whom everyone knows as a master of these processes) for mentor and preceptor, it is believed that all will be greatly benefitted.

Messrs. Greenberg and Haz will alternately conduct a new class intended for pictorial makers who wish to go farther, both in their own work, and in their appreciation of all that may be good in pictures made by others.

Mr. Morris Greenberg, Pd. M. is Chairman of the Art Department in Alexander Hamilton High School and is a writer on Graphic Arts. Besides being an etcher himself, he has conducted classes in Art appreciation for eight years past. Mr. Greenberg will talk on Art as applied to Photography, basing his lectures on design, balance, composition and other basic laws, without which no photographer can hope to attain the heights toward which we all look and hope.

Mr. Haz is a professional photographer in New York City. His training as a painter has served as a groundwork in art principles that has placed him in the front rank of portrait photographers. So what could be more desirable than lessons from him on his own methods, with demonstrations of how he gets his results. He will explain and show the making and proper placement of backgrounds and accessories, posing the sitter, exposure and lighting, and so through to the finished print.

Fall Exhibitions are already announced, those for the remaining months of 1927 being: October, the prize pictures of the American Photography annual competition. November, a show by Wm. H. Zerbe, and in December, pictures by Mrs. Antoinette B. Hervey. The 38th Annual Show of the Department will be held in February or March at the Brooklyn Museum, as was the last one.

On September 29th, Mr. Morris Greenberg will give an illustrated lecture at the Brooklyn Institute on Snapshot Photography as compared with Pictorial Photography, and on October 6th, Mr. Nicholas Haz presents an illustrated lecture, with demonstrations on Practical Portraiture and Figure Work.

Two Kales Exhibitions

In the New York Camera Club Arthur Kales shares the walls with Louis Goetz and in Los Angeles he reigns alone in the Print Rooms of the B. B. Nichols, Inc. establishment. Kales shall not be the painted lily or the gilded rose at our hands. He is known to all who know pictorial photography and praise from any source should be superfluous.

The Camera Club of Cincinnati

The news we get is brief and to the point. Perhaps in time the members may take us more closely to their bosom and let us have some heart to heart stuff.

The Camera Club of Cincinnati, Arno Building, Fourth and Sycamore Streets, Cincinnati, Ohio, has elected the following officers for the coming year: President, Harry W. Greene; Vice-President, Joseph F. Spanhorst; Secretary, Henry B. Van Fleet; Treasurer, Arthur F. Schmidt; Fifth director, Bertram W. Jenkins.

The Durban Camera Club
Empire Exhibition of Photography

An event of considerable importance will take place in Durban next November, when the Mayor of Durban will officially open the Club's Empire Exhibition of Photography, which is being held in the well known premises of Messrs. Harvey Greenacre & Co. of that town.

Some of the principal Photographic Societies in Great Britain and the oversea Dominions have been asked to send representative collections of Pictures for Exhibition purposes, whilst there will be a South African Section open for competition to workers in the Union, Basutoland, Rhodesia and South West Africa.

There will be seven classes as follows: Landscape, Portraiture, Seascape and Marine, Pictorial (any subject), Natural History, Pictures typical of S. A. Life (other than purely landscape), and a Junior Section, (under 16).

The awards will consist of Silver and Bronze Medals and Certificates, and in addition there will be a special Championship Trophy for the best picture on the Exhibition.

The exhibits for competition must be mounted to conform to the following sizes, and must not be framed: 25x20 in., 20x16 in., 16x12 in., and 10x8 in.

Every effort is being made to ensure the Exhibition being a big success, and from all accounts, this will be the case.

Readers of this Journal resident in South Africa desiring fuller particulars will be well advised to get into early touch with the Hon. Secretary of the Durban Camera Club, P. O. Box 1594, Durban.

Los Angeles Camera Club

Mine own people in the big city of the south seem also to have entered into a great reserve. They send me these bare facts. We cannot undertake to

publish histories but we do invite personal notes and human brevities. Come through, brothers. What are you doing and how do you do it?

This is the announcement of their next Salon, to run from October 30th to November 19th. It is to be an All-American Entry event and information may be obtained from Fred. R. Dapprich, Chairman of the Print Committee, 108 Stimson Building, Los Angeles, California.

Omaha Camera Club

One of the pleasantest incidents of our trip to New York and back was the gathering of members of the above club at the depot to greet us as the train stopped for twenty minutes in Omaha. Le Roy La Rue, President; Sol N. Hodes, Secretary and Treasurer; Walter Scott, Ward Peterson, Frank Naylor, Victor Overman, and (bless her heart) Miss Andrea Johnson had called off work for the time and were there with still and motion picture cameras to bid us welcome and Godspeed.

This connection with Camera Craft is conducive of much that is sweet in living and we are not less happy and much prouder in knowing that our own person is only representative of the magazine in whatever honors are accorded.

Cleveland Photographic Society, Inc.

Again we are impressed with the dignity and impressiveness (redundancy, ye critic) of the title. The Inc. does it. But do not be afraid. They are not as Ritzy, Upstage, Highhattish, or what have you, as the name suggests. Read the following and warm those chilled feet, dear reader.

You are invited to the First Annual Picnic of the Cleveland Photographic Society and the Portage Camera Club.

DATE: Sunday, July 24th.

TIME: Any time from 10 o'clock A. M. on.

PLACE: Kelly's farm on the Peninsula Road, about one mile from Chittenden Corners.

WHO: Everybody—men, women, children, wives, mothers, sweethearts, cousins, aunts, uncles, everybody.

KIND: Old-fashioned basket picnic — everybody bring your own.

ENTERTAINMENT: Yes! Tug-of-war, balloon race, kiss scramble, clothespin race, Maggie & Jiggs contest, sack race, pie eating contest, marshmallow race, camera and tripod race, matchbox race, etc.

IMPEDIMENTA: Well-filled, baskets and cameras, both movie and still. Bring your tripods.

LUNCH GONG: Rings at 1 o'clock P. M.

GAMES AND SPORTS: At 2 o'clock P. M.

A PRIZE: Will be awarded the club member who obtains the best genre study on picnic day.

DIRECTIONS: Take the Akron-Northfield Road to Chittenden's corners. Follow the Peninsula arrow at the corners and the Cleveland Photographic Society sign to Kelly's farm, about a mile down the road. Pavement all the way.

HOW FARM MAY BE REACHED: By trolley or bus to Chittenden, foot, horseback, skates, airship, velocipede, kiddie kar, flexible flyer, telephone, telegraph, radio, or your own car. The Committee will be glad to learn of anyone who would like to go who has no car. In such cases transportation will be provided if they are informed at once.

Let's make our first picnic a humdinger. The more the merrier. All abo-o-o-arrd fur-r Kelly's fa-arrm!

The Newark Camera Club

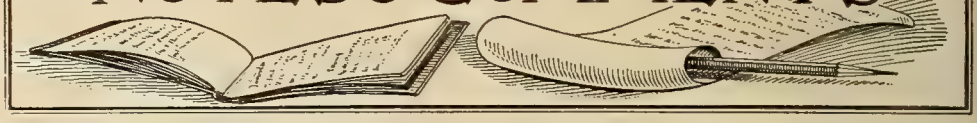
A new president and a new vice. Good men taking up good work well done to date and assuring a continuance of merit. Woodburn and Graether go on forever. There is little glory in being Secretary or Treasurer—just work and responsibility, but these men have brought credit to themselves and honor to their club by faithful service and efficiency and it is natural they should be kept at their posts.

Just now the members are taking turns telling one another what they prefer and why. Taylor prefers a Sept and Hall a Piccolette. Manufacturers take notice. If the number of members holds out every producer should get a fair show. Our own favorite is a camera with a lens and a shutter that works in dry weather or wet, in the arctic or the tropics. Our favorite pastime is photography, our choice of papers is gaslight and bromide, with P. O. P. now and then. And we can tell the world why.

An American Photographic Society

Why should not the United States have a NATIONAL PHOTOGRAPHIC SOCIETY with a governmental right to confer Fellowships? The Chemical Society, the National Geographic and the Engineers have shown the way. As a nation, we are peculiarly and particularly in a position to help and carry on the great work of the Royal Photographic Society of Great Britain.

NOTES & COMMENTS



New York Institute of Photography

The New York Institute of Photography has added to its list of supplementary texts a "Handbook of Motion Picture Photography" published by the Falk Publishing Company of New York.

This handbook contains the exact information needed by those who wish to make of motion picture photography a serious study or profession. The text matter is concisely presented making possible the inclusion of a greater amount of material than would have otherwise been possible.

This handbook is the work of Herbert C. McKay, A. R. P. S., the Director of the New York Institute of Photography. It forms Mr. McKay's seventh major contribution to the technical literature of photography.

A New Leoty Light

The Light Weight Portable Studio Model, 22½-45 amperes, Leoty Light is the latest contribution of the Leoty Electric Company, Dayton, Ohio, to the devices intended to make the photographer's work easier and better. Complete with carrying case and stand it weighs only 28 pounds which is a recommendation added to its other merits. The Leoty line has attracted much favorable attention and this new outfit should meet with an immediate success. In writing for information mention that you read about it here.

An Absolutely New Telephoto

Jos. Schneider and Company of Germany have introduced and Burleigh Brooks of 136 Liberty Street, New York City is selling in this country, something in Telephoto lenses that is revolutionary. The objective requires no change in bellows draw or adjustment since the proper Tele-Xenar will fit any camera, including the Graflex and work as well as the lens it replaces.

In Home Portraiture the worker who values the roundness of long focus lenses will find this lens wonderfully adapted to his purpose. The speed, also, enables its use for sports, naturalist, and press photography.

The prices are remarkably low. One of 10⅝ inches focal length being priced, inclusive of duty, at about $51. The speed is f5.5 and therefore quite as rapid as any anastigmat to be recommended.

A New 16 mm. Film

Du Pont Pathe Film Manufacturing Corporation announces that it has developed and placed on the market 16 mm. negative safety film. This film is wound on a daylight loading spool and packed in a tin can which makes it suitable for ocean or tropical travel. The company states that the film has fine grain emulsion and extreme latitude of exposure.

International Photographic Association

Is the I. P. A. Worthwhile?

By Louis R. Murray
Chief Album Director, International Photographic Association

Members of the International Photographic Association sometimes ask themselves if there is anything worth while in its membership. This question was raised in the July issue of Camera Craft. This same question may be asked of anything in this world, society, association, club, that we are part of; it all depends on ourselves.

Pardon me if I use my personal experience as an example, by way of illustration and at the same time answer the question—"Is I. P. A. weakening?"

Sometime in 1906, I was attracted into membership by a post card made of a piece of lumber, that was mailed to me by an active secretary. This card was self explanatory. You will note the association was then

called the International Photographic Exchange—I. P. E. and issued a little magazine of but a few pages. Shortly after my joining, the terrible earthquake and subsequent fire destroyed headquarters and for a short time the club was inactive, until an agreement was reached to designate Camera Craft as our official organ and the name changed to International Photographic Association, I. P. A.

In the early years of my membership, naturally I was very enthusiastic, in fact too much so, with the inevitable result that many of my prints were never returned and a number of letters not answered. But the percentage of successful exchanges was exceedingly gratifying with the result that I acquired many fine prints in exchange for those I sent.

Most of these prints were so superior to those I sent that I often wondered how they could accept such things as I sent out, which proves that good sportsmanship exists in our ranks. I was inspired to do better work and to that I owe much of the better work I soon learned to make.

In the course of these exchanges there naturally crept in an agreeable and mutually satisfying correspondence some of which has lasted until now, and I count several dear good friends whom I have never seen in person.

My foreign exchanges including quaint paper, spelling, phrasing, and odd postage stamps are now treasured by one of my sons who is just leaving high school. They are kept in inexpensive home-made albums, simple but permanent.

With a feeling of pride I often read the names of men and women high up in the profession and Pictorialists who were but budding amateurs back in those years that I. P. A. was in the making. You too who are beginners now will make this same retrospect.

Eventually I became Secretary of the then New York State Album Division though this was of short duration, for in a few months I succeeded to the position of Director which position I held for a number of years. A goodly number of albums were issued with more or less regularity, each represented by a number of contributors who kept the album on its rounds for a week or so. Sometimes six months were necessary to make the route. This one feature alone is worth the time and effort one may put forth for the pictorialist or the professional may get his or her first public show through these circulating albums. Here the prints receive criticism, favorable and adverse, that as a rule forces to better efforts.

That the I. P. A. is a blessing for the isolated photographer, as the writer happens to be—but more of this later.

During the course of issuing albums I noticed one contributor in particular who excelled in all branches. That is, he sent in the largest number of good prints—was a technician of some rank—painstaking in his criticism—and put his best efforts forward at all times. To him I tactfully entrusted the Directorship and drew back to Secretary. The

best New York State albums up to that time were issued by him. He was very strong on correspondence with all who cared to write him along photographic lines, so much so that he acquired a vast knowledge which he subsequently utilized by putting it into print being responsible for several issues of Photo Miniature as well as numerous articles in photographic magazines. He became so enthused that he made a personal visit to all members in New York State and I had the pleasure of entertaining him for a few days. The vast knowledge and information he possessed he credited to the I. P .A. He made and exhibited a collection of lantern slides of Scout activities in his home town which attracted wide attention. This noble friend of mine, of Photography in general, and I. P. A. members in particular died suddenly three years ago. He was Charles F. Rice of Mamaroneck, N. Y.

Since then through my advice as Chief Album Director, Camera Craft has seen fit to divide the Association in the U. S. A. into but four districts, as now exists, and the albums are circulating as often as members send sufficient prints to their respective Directors to warrant getting out an issue.

So you members who are not sending in prints pep up a little and show your Director you are behind him. Those of you who are in the section that is in charge of Leonard A. Williams should be proud of your Director. Can you not see the wonderful possibilities that are in store for you with such a leader? Are not his articles now appearing in Camera Craft, the very essence of photography? You folks on the Coast have as leader one who is in close touch with headquarters and your opportunities are as great. As much can be said of the other two, including our own Director. In him we have a pictorialist of no mean ability whose prints have graced the walls of some of our best Salons. And he has issued some fine albums. Get in touch with him.

So after all, it is not what you get out of I. P. A. directly that benefits you. It is what you give. Give of your best and like a boomerang it will come back to you, multiplied.

ALBUM DIRECTORS

Eastern Division, No. 1: Under the direction of Franklin Gray McIntosh, Album Director, 1520 Liberty St., Franklin, Pa., Henley H. Hall, Secretary, 511 West 32nd Street. Richmond, Va., comprises New York, New Jersey, Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut, Delaware, Virginia, West Virginia, Kentucky, Indiana, Ohio and Michigan.

Western Division, No. 2: Under the direction of Allen Young, Room 413, Claus Spreckels Bldg., San Francisco, Calif., comprises California, Oregon, Washington, Idaho, Nevada, Utah, Montana, Wyoming, and Colorado.

Southern Division, No. 3: Under the direction of Frank Reeves, Stamford, Texas, comprises Florida, Georgia, North Carolina, South Carolina, Tennessee, Mississippi, Alabama, Louisiana, Arkansas, Oklahoma, Texas, New Mexico, and Arizona.

Northern Division, No. 4: Under the direction of Leonard A. Williams, 622 Second Avenue, St. Cloud, Minn. This division comprises Illinois, Wisconsin, Minnesota, Iowa, Missouri, Kansas, Nebraska, North Dakota and South Dakota.

NEW MEMBERS

5552—George G. Graybill, P. O. Box 215, Manheim, Pennsylvania. Postcard $3\frac{1}{4}$x$5\frac{1}{2}$ local buildings, views, child studies. Desires to exchange for anything postcard size. Class 1.

5553 Malcolm Breasley, Depradine Street, Gouyave, Grenada, B. W. I. $4\frac{1}{4}$x$3\frac{1}{4}$ portrait and landscape work. Desires to exchange for postcards and lantern slides. Class 1.

5554—Sam S. Hailey, Route 4, Paragould, Arkansas. Class 2.

RENEWALS

5501 Miss A. S. M. Brown, 33 Kent Road, Surrey Hills, Victoria, Australia. $3\frac{1}{2}$x$2\frac{1}{2}$ to half plate animals, flowers, river scenes, landscapes and city scenes; exchange for same and western scenes. Class 1.

2533—Gilmer Winston, 1796 Peabody Avenue, Memphis, Tennessee. Lantern slides, general subjects; desires to exchange for a limited number of high class colored lantern slides. Good careful work only. Class 1.

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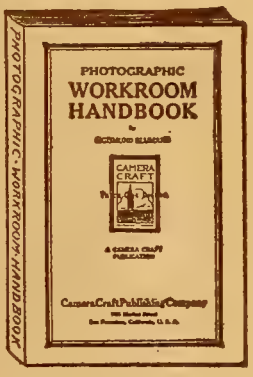

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The Bridal Gift *Charles Witzel*

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FOUNDED MAY 1900

VOL. XXXIV OCTOBER, 1927 No. 10

Photographing Brides

By Witzel, Photographer

Illustrated by the Author and Ora L. Markham

Photographing brides and bridal parties does not differ greatly from regular portrait work. There are, however, several points that may be taken into consideration somewhat more seriously.

From years of experience I find three distinct types into which all brides may be classed—

First, the sentimental young girl who wishes to commemorate the occasion by being photographed in her wedding gown. This bride should have a rather plain full length figure, sharp enough to register the happy smile and definition of the gown. The groom should stand at the left side of the bride. Never allow the groom to be seated except in groups where there are bride's maids, maid of honor, best man and others. Here the bride and groom may both be seated for convenience in forming the group.

Second, the daughter of prominent people, political or professional, who likes to see her picture in the papers, and consents to pose for the press. Newspapers do not care so much for full-figure pictures, therefore, a bust or three-quarter figure will suffice. The head-dress, veil and a part of the bouquet will register the wedding effect. These pictures should be sharp for reproduction.

Third, the daughter of the extremely wealthy and ultra fashionable, whose wedding gown is gorgeous beyond description, exclusively fashioned of the most costly material, beaded and jeweled, with long sweeping double train bordered with pearls to match the crown. Here we have a different and sometimes difficult situation. Bearing in mind that these pictures will also be published, it is well to make some of them sharp, however, diffused pictures are very popular and we may take more liberty in the use of spot lights, fancy backgrounds, or any thing to make a beautiful picture, disregarding exact likeness. The gown is the

Portrait *Witzel*

Portrait *Witzel*

Portrait *Witzel*

featured object, therefore the train must be placed its full length and brought into graceful folds by turning the subject half around. If the train is spread too close to the camera it is liable to go out of focus. It is usually best to drape the train across the picture to assure sharpness and avoid making the subject look too tall. It is well to keep the train and as much of the gown as possible shaded down to low tone, giving a soft effect with more detail; if too much flood light be permitted to fall upon pure white chiffon or maline, it will photograph blank white or mussy. When using daylight for volume, screens should be used close to the subject to shade the dress. If electric light be used the lamp should be tilted up, then illuminate the face with a small spot light. Usually the subject's face is a reddish hue, which increases contrast, necessitating the use of a spot. Dark or medium backgrounds are more favorable, although white may be used if delicately handled, and beautiful results can thus be obtained.

Portrait *Ora L. Markham*

In a standing pose the subject should rest the weight on one foot and draw the other slightly back, thus giving an active pose to the body. The bouquet should be held down at arms length which leaves the design of the body of the gown in full relief. The veil should always be visible on either side of the head down to the shoulders.

Brides posed seated, alone, afford fine opportunity for many graceful lines, for example—an open arm chair which does not hide the body of the gown, allowing one arm to rest extended from the body, the left side to the camera, the left hand resting palm down on top of the bouquet, bringing the ring into full view, is a graceful pose. If the hand is not small or shapely, turn the palm upward and partly cover the hand with the bouquet. Profiles may be indulged in effectively by using backlight for effect.

A small table, taborette or pedestal on which a vase of flowers is placed, adds interest to a picture. Tall candles also help to carry out the sacredness of the occasion.

If the subject is beautiful or even pretty, extremely large heads, in low key or diffused are stunning, particularly if you can get action or story telling effects, such as looking intently at the wedding ring or jewels, or heirlooms which are frequently worn by a bride to perpetuate ancestral tradition or to appease the age-old superstition of "something old, something new."

Recently it is quite the "ritz" to have the photographer called to the home to perform his miracles and while there are usually inconveniences to be encountered, in the larger and more spaciously appointed homes, we find the surroundings advantageous in affording backgrounds far more appropriate than the average studio equipment, such as staircases, window seats, grand pianos, draperies, beautiful lawns and flower gardens. The rooms are usually banked with flowers and the home surroundings endear the picture to the heart of the bride.

Groups including the family and the bridal party may be made which from a commercial standpoint are always good. If one is working in the garden, back sunlight slightly diffused gives a most startling and at the same time artistic effect. A silver or aluminum reflector played on the face will balance the light nicely. Panchromatic plates with a thin filter will be of use in getting color values for flowers and foliage. If it be necessary to use artificial light two fifteen or eighteen ampere twin ark home portrait lamps, and one four hundred watt nitrogen spot will be full equipment.

Expression is the keynote to a pleasing photograph, therefore I suggest you induce smiles and at all times use your art not only in manipulating the camera but in creating a pleasant mood and its resultant expression. A photographer is an artist in the degree in which he creates and nowhere so much as in Bride Portraiture must he create before the shutter is snapped.

The Color Toning of Prints

By J. G. F. Druce

M. Sec. (Lond.), R. Nat. Dr. (Prague), F. I. C.

Color toning of plate or film positives has been practiced for a long time in the case of lantern slides and cinematograph films. Attempts to obtain dye-toned prints have, however, not been so successful. One reason for this is that the paper base absorbs some of the dye and the "whites" also become tinted on immersing the print in the toning bath. This disadvantage can be largely overcome by applying the toning solution by means of a brush. Afterwards the print can be cleared by treatment in a clearing bath such as sodium sulphite or metabisulphite. Acidified potassium permanganate solution has also been suggested but the present writer does not consider it to be as good as the sulphites since it may attack the image.

In order to obtain a dye-toned print it is necessary to convert the silver image into a compound possessing affinity for the dye, silver itself having no such affinity. The haloids of silver and silver ferrocyanide obtained in various bleaching processes are suitable for this purpose. The print may be bleached as for sepia toning and then be thoroughly washed for at least half an hour and preferably dried before having the dye solution painted on with a brush. If a ferrocyanide bleacher is used the silver of the picture is converted into silver ferrocyanide. If desired this can be converted into silver iodide by immersion in a 5% potassium iodide solution for one or two minutes.

The bleaching solution preferred by the writer is made up as follows:

Ammonium bromide	11 grams
Potassium ferrocyanide	35 grams
Water to	1000 c .c.

Another bleaching solution given in Wentzel's *Photographisch-Chemische Industrie* (1926) p. 320, is:

Copper sulphate	40 grams
Potassium sulphocyanide	20 grams
Potassium citrate	60 grams
Acetic acid	30 c. c.
Water to	1000 c. c.

In this case the mordant is probably a double sulphocyanide of silver and copper. Seyewetz mentions in the *Bulletin de la Société Chimique de France*, vol. 37, p. 1216 (Oct. 1925) that this type of bleacher is eminently suitable in connection with the color toning of positives (lantern slides).

Flowering Shrubs of the Chaparral

By Charles A. Harris

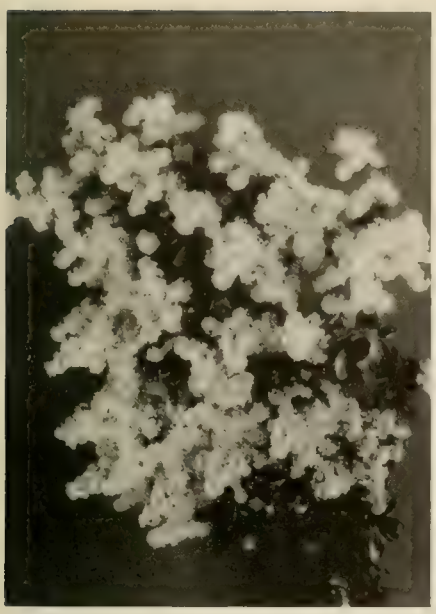
Illustrated by the Author

Spanish Bayonet

Springtime in California would be little different from other seasons, at least in the valley and foothill regions, were it not also blossom-time. There seems an ever - increasing interest in native wild flora, in evidence of which there is now maintained throughout the season in our natural history rooms a very complete collection of actual wild flowers for the use of students and others interested. However, the real pleasure comes from a search for them through the canyons and meadows and over the hillsides.

If one loves the trails and the more distant wild places something different and of real interest will be found in the study of flowering shrubs of the chaparral. Compared with real forests elsewhere one might easily mistake, as for sometime I did myself, the chaparral of California and the southwest for so much brush encumbering the mountain-sides but as Francis M. Fultz in his little book "The Elfin Forest of California" so convincingly demonstrates, it is something of a world in itself. It has been said that the wealth, particularly of Southern California, lies in the water stored in the mountains from winter rains and snows and these mountains would be very poor reservoirs indeed were it not for the chaparral growth which holds the water and the covering of soil and rock-waste in place and prevents evaporation. So much for the practical value.

During the month of March, owing to the plenteous rains of the past winter those who have visited the mountains have been regaled with an unusually attractive display of Ceanothus, commonly called California Wild Lilac or Buckthorn. This is one of the many shrubs or small trees making up the extensive chaparral belt. The variety shown is C. divaricatus. There are several others not so well known. In color it runs from light blue to indigo and forms masses of color upon the mountain side very charming to behold. The peculiar delicacy of the flowers is brought into better relief and the colors seem brighter when they are



California Wild Lilac

Manzanita Blossoms

viewed in the shade or late in the day. The individual blossoms are not very conspicuous but a thicket of them is very effective. The illustration is a sample of a single branch.

The most plentiful of the chaparral species is Chamise or Greasewood. Along about June it whitens the mountain-side with its stiff abundant racemes of tiny roses for that is what the small flowers really are. The needle-like, olive-green leaves make it easily recognizable. It is highly inflammable for which reason it is no particular friend of the rangers but growing almost any place the shrub is a fruitful blessing to the land of little rain.

Manzanita, on account of its distinctive appearance, is probably the best known of the chaparral shrubs. The wood is almost as hard as bone with smooth, velvety red and greenish bark. The trunk and limbs twist and angle until it is hard to find a straight section a foot or two in length. Withal it is rather a striking and handsome shrub. The flowers are small, waxen-white urns and the red and green berries look very much like tiny apples. "Manzanita" is Spanish for "little apple."

Late in the fall comes the so-called Holly or Christmas berries of the chaparral trail. First in order is the Mountain Cherry usually called Islay or Holly-leaved Cherry (punus ilicifolia). Its leaves resemble very closely the genuine holly but its red berries in large, cherry-like drupe are rather over-sized as compared with true holly. In itself however, it is an attractive shrub and is often to be found in the gardens, one of our streets being named Islay.

California Holly or Toyon

Holly Leaf Cherry or Islay

Better known and extensively used at Christmas time is the Spanish Toyon or California Holly (heteromeles arbutaefolia) which comes in December. In this case the bright red berries are good imitations of the true holly but the leaves are rather large and leathery instead of being stiff, with sharp teeth around the edges. Certain oak trees have holly-like leaves and it is sometimes customary to combine them with the Toyon berries for decorative purposes. However, it would seem more logical to combine the Islay leaves with the Toyon berries, if this were feasible. In any case California Holly brightens many homes at Christmas-time. The only wonder is that the shrub has not been entirely destroyed.

The Spanish Bayonet (yucca whipplei) needs no introduction to frequenters of the trails. They are spectacular and thrust their attention upon you and into one's anatomy if one gets too close to the sharp needle points. These striking spires of white bloom are said to be the most useful of the chaparral plants to the Indians in ministering to their wants.

And so we might go on but this will serve at least to open the subject. A total of about 150 different species of the chaparral are recorded. Of the dominant type there are about twenty and to these belong nine-tenths of all the growth. Of the secondary species there are about sixty, the remainder being unimportant.

Concerning the individual plants which flower their names are legion making up as they do nature's wild flower garden. One of these

Chamise

Clematis

might be selected for mention as typical of the chaparral. Wild Clematis (clematis lasiantha) is a vine that runs at will over its unprotesting comrades, keeping well on top, gracefully drooping over the outer branches and forming what looks like a secluded retreat—hence its name Virgins Bower. It spreads for yards in every direction — very pretty with its strings of creamy-white, star-like flowers. By midsummer the flowers have turned into feathery, spiral seed plumes which some think even more interesting than the flowers.

Even the most casual acquaintance and the habit of observing things makes more worth while any trek through the wilds and the camera makes permanent records of all this for future reference. However, flowers photographed in the field are generally unsatisfactory although occasionally one will see some good things. The light is seldom suitable to bring out texture and detail and cannot be controlled. Air currents and swaying blossoms make time exposures inexpedient and the backgrounds are usually very distracting. If possible, I generally bring them home. However, if the amount of field work is sufficient to warrant recourse can be had to a three section screen hinged together. The central section is made of opaque material suitable for a background and the two wings made of white cloth. This is set up surrounding the flower on three sides and the wings adjusted to light the subject as desired. White cloth may also be used to modify the top light. This is in fact the arrangement sometimes used for making portraits out-of-doors. In

Clematis in bloom, or Virgin Bower

this case it covers the objections to lighting and movement but possibly, for small flowers, the position of the camera would make it inconvenient to focus.

As with good music almost everybody likes flowers. They make most interesting subjects for the camera and a good enlargement seems always to look well in company with other pictures on the wall. However, there are two ways the subject should be approached. One is to make what are frequently called record pictures when the chief consideration is to reproduce the flowers as perfectly as possible, showing the texture and detail of form and construction of the blossoms, leaves and stems. This helps very much in the study and identification of flowering plants and makes the resulting collection of more value to oneself and to others for such purposes. A collection of wild flowers in rotogravure recently came to my notice and most of these portrayed the blossoms only with no suggestion of foliage or manner of growth. Such a method conveys but half the story. The stalk and the leaves are wanted for the information they afford and besides in many cases they add very much to the attractiveness of the print. For this kind of work if the same background is always used the prints, when mounted in the album will look more uniform and present a much better appearance. A dark background will afford a desirable contrast for nearly all flowers but should not be jet black. The other way to handle these subjects is to make flower studies thereby exercising one's artistic tendencies. In this case the flowers decorate or become accessories. A basket of roses might suggest a most intriguing sentiment but only a diffused idea as to the structure of individual blossoms.

Flowers afford excellent practice in the way of photographing colors. Even white blossoms are accompanied by green leaves and stems. The Eastman line of cut film is quite satisfactory for this work. The reds can

only be handled with the panchromatic film together with a suitable filter and this might include all shades of red and orange which contains some red. For the yellow and greens I have found the orthochromatic film with a filter equally as good as the panchromatic and where the color is more or less negligible the portrait film will give excellent results. Some flowers have such peculiar combinations of color that it is hard to judge in advance and for best results trial exposures on different films may be necessary. It is quite possible, of course, to use the panchromatic film for them all and this is even essential for lantern slides that are to be colored but it is as well to know the possibilities of the different films. The panchromatic film, if used with the ordinary yellow filters, may not produce the desired contrast with all flowers. Supposing we wish to photograph a pink and white flower; the panchromatic film would probably reproduce an entirely white blossom, no color contrast, and very likely the orthochromatic or even the portrait which, I believe, is somewhat color sensitive, would produce a more favorable result. The subject of photographing colors is somewhat involved and for best possible results one might very well begin by securing a copy of Color Films, Plates, and Filters for commercial photography, sent free of charge by the Eastman Kodak Company, Rochester, New York.

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IDLE PHILOSOPHY

C. R. Lowe

My home's beneath the willow tree,
It's not so very much for me,
But yet it is enough;
I live alone, enjoying life,
I love my pipe as you your wife,
And box of snuff.

A place to sleep, enough to eat,
A stove to warm me, and a seat,
I am quite satisfied;
My garden patch is hoed the least,
I own no hen nor any beast,
I care not what betide.

While others strive with might and main,
A competence in life to gain,
Tho grievous is the way;
I shun the strife and live at ease,
I work or not, just as I please,
Nor care for rainy day.

The toils of life I leave to you,
The noble deeds let others do,
I'll sit by lentil pot;
This labor-life is one long sigh,
We earn to spend, we live, and die,
And straightway are forgot.
So what's the use?

Law For the Photographer

By M. L. Hayward

THE LOST TRUCK

A Texas Photography Company had taken out an insurance policy insuring the trucks used in its business against loss by fire or theft, and the policy also protected the Photography Company against loss through a wrongful conversion amounting to larceny or embezzlement of any truck by the purchaser thereof.

While the policy was in force, the Photography Company sold one of its trucks on time, took notes secured by a lien on the truck; before the first note fell due the buyer disappeared, and the truck with him, whereupon the Photography Company, having failed to locate the buyer, made a claim on the insurance company for indemnity.

"The mere disappearance of the buyer with the truck was neither larceny or embezzlement," the insurance company contended, but the Texas courts, in the case of Piper vs. Dennis, 274 S. W. 307, ruled that the insurance company was bound to pay.

"We think there was a wrongful conversion 'amounting to larceny or embezzlement,' for it destroyed just as effectively the Photography Company's interest in the car, without its knowledge or consent, as would have been done by the commission of such acts as technically constitute either one of these offenses, and there is just as complete an application of the company's interest in the car to the benefit of the wrongdoer. In other words, the total effect of the buyer's act of conversion was equally to larceny or embezzlement," is the gist of the court's ruling.

THE EVER PRESENT BOY

The driver of truck number 1 belonging to the Popular Photography Company loaded the truck with parcels intended for out-of-town customers, and headed for the express office by the usual route.

"Gimme a ride," asked the Company's errand boy who was on his way home for lunch.

"Sure, hop in," the driver told him and the boy vaulted on the running board.

When about half way to the express office the boy thought of another request.

"Drive around the block and take me home," the boy suggested. "It isn't far enough out of your way to burn an extra spoonful'a gas."

"All right—I got lots'a time," the driver agreed, went around the block, smashed X's sedan on the way—and X sued the Photography Company.

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"He was your driver in your truck and you're responsible," X contended.

"No—when he went out of the usual route to take the boy home he was acting for himself, and you've got to look to him personally," the Photography Company retorted.

The California District Court, however, in a recent case reported in 238 Pacific Reporter, 739, ruled in X's favor.

"The driver of the automobile was on his way to the express company with the two packages; was performing his usual duties, and took a different course to the express office to accommodate other employees of the company; and, while engaged in the performance of the services and the rendering of the accommodation, the collision occurred. We think the facts in this case bring it well within the principle applied to departures, incidental departures, and incidental services had or performed in connection with the main duties and obligations being performed by the employee; and did not constitute an abondonment for the time being of the employee's service. There is presented no element of a junketing trip, or pleasure trip; nothing further than going to the express office by a different route," was the reasoning of the Court.

WAS IT AN "ACCIDENTAL COLLISION"?

The photographer's delivery trucks were insured against "accidental collision," and, while the policy was in force, the driver of one of the trucks turned a curve at too fast a rate, shot off the road, down a gulch, overturned, and, as the court afterwards expressed it, "the truck thereafter ceased to exist as a going concern."

As soon as the matter was reported to the photographer, he promptly made a claim under a policy.

"There was no 'accidental collision' within the meaning of the policy," the insurance company contended.

"The truck collided with the rough ground in the bottom of the gulch hard enough to upset it, and if that isn't a collision, I'd like to know what you'd call it," the photographer retorted, went to Court, and the Supreme Court of Washington ruled against him, on the ground that a collision with the earth is not covered by a policy against accidental collision.

THE RATE QUESTION AGAIN

"I'll have to place our workmen's compensation insurance for the coming year," the manager of the Photography Company suggested.

"And we'll be glad to have your business again," the general agent of the big insurance company proposed.

"The drawback is that you renew the insurance on a certain base rate, then these rates are revised later by the rating board of the state, and you really don't know what you have to pay until the rating is made," the manager objected.

"I'll tell you what we'll do," the general agent suggested. "The rating board always raises the base rate, but we'll renew your insurance at the base rate, plus 15%, and give you an agreement that that's all you'll have to pay, regardless of what the board fixes it at."

"That's just the arrangement I wanted to make, for now we'll know exactly what we've got to pay," the manager agreed, the insurance was placed on this basis, the Photography Company paid the agreed premium, the rating board nearly doubled the base rate, and the insurance company sued the Photography Company for the excess premium.

"There's your agreement in black, white and typewriting that we weren't to be called on to pay any additional premium," the Photography Company protested.

"The state law provides that the rate shall be fixed by the rating board, and a contract to charge any different rate is null and void," the insurance company retorted, and the New York Court of Appeals, in the recent case of Peabody vs. Travellers Insurance Company, reported in 148 N.E. 661, ruled in favor of the insurance company.

"In other words, the insurance company could not agree with its insured that the premium rate fixed by it would not be changed, when the rate making association under the laws of the state of New York demanded a higher rate. Such a contract would be illegal as one made in contravention of the laws of the laws of the state, and the insurance company, having made such a contract, could not be held to it," the Court stated.

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THE CHILD ASKS

By Iva Reed

I stood, a little barefoot child,
In the midst of a placid stream,
My soul was filled with quiet joy
And I watched, as in a dream.

Shadows dappled the water's face,
But the sun piercing through rifts
Sparkled and dimpled on the ripples,
Dancing diamonds, nature's gifts.

A bird high up in a tall tree
Burst forth into notes of ecstasy,
A forest bird's song is a sweet song,
With a charm and a lure for me.

I heard today another singer,—
Does he home 'mid majestic peaks?
Quench his thirst in sapphire lakes,
Answer the canyon when it speaks?

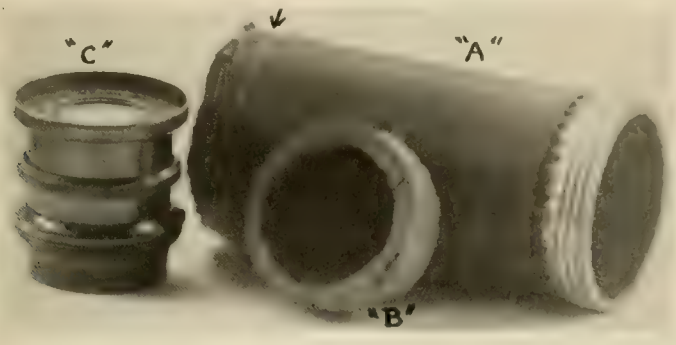
Does he feast his vision on all that
Panorama of grandeur and awe,
Pour forth his praise in paeans of love,
Hear it echoed from crag and wall?

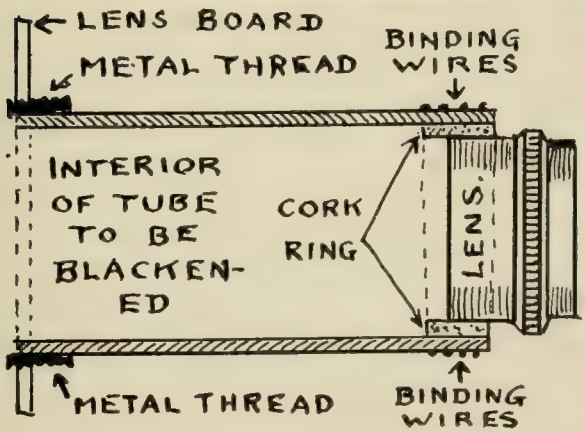
A Substitute for a Telephoto Lens

By Ross Bennett Walker

Illustrated by the Author

Once upon a time a friend gave me a piece of advice which I believe to be worth while passing on: "Never buy anything that you can make yourself." In the course of several years as a press and journalistic photographer I have to a large extent carried out my friend's advice . . . because, like most others in the free-lance game, I rarely have enough money at any one time to buy the apparatus desired.





Local tennis championships always present good opportunities for the photographer, but to successfully cover them a long focus or telephoto lense is indispensable. When your camera is of the single extension type a telephoto lens of the Cooke or Dallmeyer style is, at first glance, the only solution. The cost of one of these lenses is nearly prohibitive, somewhere in the neighborhood of fifty or sixty dollars. So, following my good friend's advice I constructed the apparatus illustrated herewith.

The tube "A" was procured from a local druggist. It was a mailing tube used in sending liquid samples to the drug trade. The top was fitted with a threaded piece of tin to take the cap, and the bottom was cut off at a length to suit the lens used—in this case one of twice the

ordinary focal length . . "B." A cork "C" was bored out to fit the lens and then shellacked in the tube front and bound firm with wire. The white stripe can be seen at the end of the tube opposite the thread. When the tube and cork insert are complete and assembled, the interior and exterior are given several coats of India ink, to prevent reflections and to add to the appearance of the complete unit.

Usually a new lens panel has to be made to accommodate the larger tube used; in my own case, due to the use of a large aperture lens, no new panel was needed, the tube thread fitting perfectly light tight.

This tube can be used, with merely a change of lens, to photograph subjects which require long bellows extension. Altogether it is a worth while addition to the kit of the free-lance camera man.

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Light Intensity from the Popular Side

By F. Morris Steadman

So many years have passed since I have contributed an article to C. C. that I feel that a personal word with my old readers is justified.

I am constantly using my theories in my daily home portrait work, improving working methods and always discovering some new and interesting phase of truth. Three years were spent in Venezuela, working at Caracas as headquarters and touching also Maracaibo, and Cuidad Bolivar, up the Orinoco River, and working at the island of Trinidad. Then to Brazil, five years, and back again to California, with two recent trips into Mexico.

And now once more, for my old readers and friends and for the many new ones that must now be reading C. C., I will try to show the practical side of my Hemispheric Source Theory of Light Intensity.

As its name implies, it is the reverse of the *Point* Source Theory of Light Intensity now taught in every book of physics in the world. This theory is based on a mental picture of rays diverging from a very small, or technically, from a point source. My own theory is based on a mental picture of rays coming from space and illuminating actual *things* in nature. These things may be large or small as will shortly be discussed. In no sense do I criticize the fundamental theories of light as regards wave action, rate, speed, etc., but merely take up the subject after the scientists have settled on all those matters and question *whether or not the right set of rays has been selected for teaching light intensity in the schools.*

The scientist is quite content with his knowledge of light but it is evident that the people know practically nothing about it. In the schools no student learns even to expose correctly with his camera as a result of his studies of physics. There is no popular unit for measuring the photographic brightness or actinicity of ordinary subjects that are to be

photographed. It is evident from a simple "first over" of the conditions that all is not as it should be.

If a camera is an instrument that uses light, light is a subject in physics and physics is taught in schools, then there simply has to be a short circuit somewhere because the juice actually doesn't get through.

My desire is to help the people to understand the nature of light, (may I not say "objectively"?) and to be able to use it intelligently in their daily work with the camera, and to do this not with arbitrary methods but by furnishing new truths that can be understood and employed in the form of true physical units, as easy to use as we now use units of length and of weight in solving ordinary problems.

Therefore, the Hemispheric Theory stresses, not technical matters, but *practical problems in vision.* For example would the reader say that anything was illuminated by the rays of light that do not strike upon it? Hardly! Then let us have here a simple statement of fact. *Things are illuminated by the light that comes directly to them from space.*

It is true, practically, that in our daily existence we see and take direct account of actual *things.* Let us examine now into the nature of these things as everyday problems in vision.

Consider first the stars that we see in the heavens at night. Some of them are very, very much larger than our own sun. The particular vibrations that will affect your vision tonight, should you look at the north star, started from that sun thirty-six and a half years ago and all that time they have been approaching our earth at the rate of 186,000 miles, each second.

Can you distinguish the small star very close to the second star from the end of the handle of the dipper? The Arabs called it Saidak, meaning "the test," because it was frequently used as a test of vision.

I mention these matters simply to illustrate that there is always an interest that rivets our minds to the examination of actual things. We examine them definitely with one or another purpose. Now the stars are actual things which we see because the light comes directly to the eyes from them. They are like our sun and like flames, in that they are self luminous.

A far greater number of the subjects that interest us, however, are those that have been illuminated and made visible by light sources outside of themselves. We see these illuminated things, however, exactly as we do the self luminous ones, by the light that comes directly to the eyes from them.

Some mountain peaks can be seen in the distance. We know their names perhaps but no further detail interests us at this distance. These peaks therefore take their places as *things* that are illuminated by the light that comes to them from space. Why not call them "Illuminated units"? This name, of course, could not include the stars, unless, perhaps by distinguishing them as "Self illuminated units," since in fact they

are illuminated from within their own masses by the combustion that is taking place there.

Far across a valley you know that from a certain point on the road can be seen two villages. One has three buildings visible amongst the trees and the other has five, and the villages are distinguished in that manner. The houses are such "illuminated units," each one receiving upon itself from the sun and the sky the light that actually illuminates it. Not a technical or theoretical idea but a practical problem of vision, the nature of which must be studied if nature is to be dominated by our studies.

We see across the room, three books, but are too far away to read their titles. Each is simply an illuminated unit. When we open one of them to read it we find that each letter has to be independently deciphered in order to make no mistake in reading. Each letter now becomes, *by the simple problem that is encountered,* an illuminated unit, and each is illuminated by the rays that come directly to it from the space that confronts the page on which it is printed.

Once more: We take a certain photograph. On developing the plate we find the opacity varying throughout its whole area. This is because each point on the plate, or as better understood, each grain of sensitive salts in the emulsion, was illuminated directly by the rays that came to it, individually, from the stop area. Here the problem is different. There is what may be distinguished as "optical illumination." Here there are in fact three different effects secured which it is necessary to recognize, but not confuse, since each is dependent on an entirely different cause. These are: intensity, size and sharp focus of the image cast.

Especially as regards intensity it is necessary to understand that this is due to nothing else but a circular light source in the stop, the rays from which come to a focus at a point on the plate. With natural illumination, as with the lens glasses entirely removed from the shutter, the identical conditions for intensity, (but not for sharp focus) are secured by letting the light come to the stop from an area that is capable of filling the whole stop opening with an even intensity, as from an evenly illuminated area. The focus of rays that create the intensity is now obtained in the natural way, simple because each grain of silver salts lies there in the emulsion ready to be affected by any rays of light that strike it. Just as the mountain peaks, books and letters were each illuminated in a natural way by the light that fell upon them. That no focused image is here is irrelevant to intensity. With the natural illumination, without the glasses in the lens, the condition is identical with that of any other light source with limited edges, as a flame or an opening, the converging rays simply coming from a certain part of the full hemispheric field that confronts the plate. Closing the stop down will reduce the size or solid angle of the base of this cone, the same without the lens glass as when they are in place.

On the other hand the size of the image is due wholly to its distance from the optical center of the lens. This again is independent of the matter of sharp focus for if the plate be taken further from the lens after the sharp focus has been secured, the image will grow larger while going out of focus and if pushed in toward the lens it will grow smaller. The distance alone decides the size of the image and varies the same with the pin-hole image, where the illumination is purely natural, as no lens is used.

The matter of sharp focus is of course secured simply by putting the plate in the sharp image plane for the lens that is used.

This should give the reader a very good idea of the things that we see which things are the independent units in our problems of vision.

What, then, of the space that the light comes from in illuminating one of these units?

To state the basic natural truth: *The natural independent units on any area can be illuminated from all or from a part of the hemisphere of space that confronts the area.*

This potential light source for areas may well be designated as the "hemispheric field." There are two distinct classes of such fields—the Wholly luminous and the Partially darkened.

Out of door the sun and the sky are the primary and secondary light sources and other things are tertiary sources. In rooms a window is ordinarily the primary source, that part of the wall directly illuminated by the window, the secondary and the rest of the wall area usually tertiary, but it would be impossible to turn a flat surface in any direction without being able to distinguish it to some degree.

Such fields illuminate as a matter of fact, from a whole sphere of directions and it is only the problem of illuminating a plane surface or an area that calls for the conception of the perfect hemispheric field. For example the body, as a whole, is illuminated from a sphere of directions when we are within any totally luminous field, but the forehead can only receive light from the particular hemispheric field that confronts it.

Out of door these fields are for a considerable time during the day practically constant in intensity and are always constant in their hemispheric solid angle.

Consider for example the hemisphere that is filled by the sky and the sun, that illuminates the top of our car as we spin along the highway. This field travels along with us with its constant values of brightness and of solid angle and gives us for hours at a time the same illumination. It is interesting to note, however, that the field below the horizon and the things that project themselves into the sky such as buildings and trees, are continually growing larger as we approach them and smaller again as they retire in the distance behind us, according to the common law of perspective.

They do this without visibly affecting the illumination upon us because they are only the tertiary light sources and the illumination from the sun and the sky predominates in the field.

The partially darkened fields are those in which generally the far greater part of the hemispheric field is in darkness and the intensity is producd by small light sources. This field is illustrated in every physics book by the candle flame and the area that it illuminates. The candle flame now *has the whole hemispheric field to itself* and occupies more of it when it is near the surface that it illuminates than it does when further away from it. This by the natural law of perspective, just as a building along the highway gets larger as we draw near it and smaller again after it is passed.

The basic truth in the illumination of an area is the truth already given: "The natural independent units on any area can be illuminated from all or from a part of the hemisphere of space that confronts the area."

For example, take the illustration in the books: Considering the illumination at a fixed distance, say at distance 3, if three more flames were placed by the side of the one in the figure then the part of the hemispheric field that would be occupied by flame would be four times greater than with one flame, and the intensity therefore four times greater. But also—if the one flame be taken to a distance one-half as great as that before considered, it also would fill the same solid angle as the four flames at double distance, since at that shorter distance it would be twice as high and twice as wide, according to the common law of perspective.

Let us be a little more explicit here: Suppose that, relative to a single letter, or to a point in the area that it illuminates at some fixed distance, a single candle flame occupies say 10 degrees, vertically, for its length and say 3 degrees horizontally, for its width. Then 4 flames side by side would occupy the same height, 10 degrees, but 4 times 3 degrees or 12 degrees in width, or 10x12 degrees in all. This can be called 120 square degrees just for the purpose of comparison. Now the single flame carried half way toward the letter that it illuminates, would be twice as high and twice as wide, or instead of occupying 10x3 degrees as before, it would now occupy 20 degrees for its height and 6 degrees for its width, which would give it the same solid angle as the four flames twice as far away, since 20x6 also equals 120 square degrees. And in every case, as the solid angle of any light source grows, in a partially darkened field, the intensity that it creates increases directly as and because of that growth in solid angle.

The closer a light source is the larger it is and the more intensity it creates. Why not?

This is an objective study of intensity that the layman can utilize in his personal observations and activities and is so important that it

will be well to carry the illustration still further by returning again to the exterior conditions, but at night when total darkness prevails throughout the whole field. Under such conditions suppose that as we go along the highway we see a small yellowish light in the distance and on approaching it we find that it is a building completely ablaze. It goes through precisely the same changes in size as we approach it, according to the law of perspective, as it would in the day time, but now, instead of being a tertiary light source it is the *primary and only light source* and has the natural field to itself. Then, exactly as the sun and the sky in the day time occupied the *complete hemispheric field* above us as we passed along the highway, and for that reason *could not vary the intensity that it gave us,* so this primary source in an otherwise dark field can *alter its lesser solid angle* according to the law of perspective and create more intensity exactly as it grows larger in the natural field.

According to these observations the solid angle of a light source varies inversely to the square of the distance. That is to say—it is four times larger when it is half as far away, according to the law of perspective.

The present law of intensity as taught in the books is: Intensity varies inversely to the square of the distance. Or it is four times greater when the distance is half as great.

They are both true, but the second one is true because of the first, and the real basic law therefore is: Intensity varies directly as, and because of, the variations of solid angle in the light source.

Notice that this new law, covers the act of putting more light units at work at the same distance, as well as that of increasing the solid angle by bringing the source nearer. This has been illustrated by the four candle flames.

Aside from the greater covering power of this new law as given above there is still greater advance scientifically in the fact that the same law governs complete hemispheric sources, and also the intensity produced by lens stops, and brings in fact, every character and kind of light source under the same law. Within this scheme also there are developed two new physical units, those for measuring this dimension of solid angle and for measuring the photographic brightness of actinicity of ordinary surfaces and expanses like the sky.

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Light is too often taken by the photographer as being no more than a determining factor in exposure. It is much more;—modelling, line and pattern, all the elements of beauty are dependent on light and its connotants, shade and shadows. *S. B.*

Opportunities in Free-Lance Photo Work

By L. C. Ferguson

How often do those of us who wish to earn extra money in our spare time, think of the possibilities in photo work? Not many of us do. Our photographic activities are generally confined to the snapping of a few pictures on a Sunday afternoon, after which our trusty camera is once again relegated to the shelf. The fact that we could earn extra money with our much neglected camera, does not often occur to us. When it does, we hesitate to take the step, fearing that our modest ability is insufficient for the needs of money making. However, as it is not the writer's intention to delve deeply into the technicalities of professional photography, do not be surprised when you learn that a very modest photographic outfit and fair amount of skill will prove adequate for our needs.

Do not expect something new and startling in the way of money making formulas for you will be disappointed. The things here outlined are merely practical plans and suggestions, which, if carefully followed, will enable anyone to add materially to his bank account. And the fact that very little investment is required makes the proposition doubly attractive. In fact, if you have a good camera there will be nothing to buy except the necessary films or plates.

To begin with we will take up simple commercial photography, such as the photographing of tractors, trucks, automobiles, etc. For this work is required a view or good hand camera equipped with a ground glass. The roll film camera is not suitable for this work, as the extremely short-focus lenses generally found on them exaggerate the perspective. However, they CAN be used for such work by taking long shots, thus avoiding distortion. Taken as a whole, however, a good view camera with a lens of liberal focal length is to be preferred.

Assuming that you are a fair camera operator and can take ordinary pictures, look around and see what you can find to photograph that will prove salable. How about a tractor? Fine! That will be excellent to start in on. Now call on your local tractor dealer and ask him for the names and addresses of parties who have recently purchased tractors. Tell him you are taking commercial photographs and he will be glad to accommodate you. Of course, there are exceptions, but as a general rule the implement men are glad to help out. Now with a list of prospects you are ready. Call on one of these and ask his permission to take a photograph of his outfit in action. Here is where your ingenuity comes in. Try and get a picture that is a little different from the cut and dried stuff that is generally turned out. ACTION is the prime requisite. Dull and uninteresting "posed" pictures will not sell. To get an ACTION

picture have the owner drive the tractor in the field, and if possible, have a string of plows attached. Set up your camera and compose the picture on the ground glass in the usual manner, then have the operator sit on the tractor just as though he were driving it—then snap it. Have him look ahead, not at the camera. Incidentally, when setting up your camera, get toward the rear, by the plows—this makes the plows loom up large and the resulting picture will be more convincing. If the tractor is at actual work in the field and is performing some unusual stunt such as pulling an extra large implement, or the like, so much the better. Unusual photos are what the buyer wants.

If you see any similar thing such as a truck performing some unusual service photograph it. ANYTHING that is unusual will sell. After making each photograph, write down the name of the tractor, or other implement, and a brief sketch telling of the work. This is the data that you send when submitting your photos. Also if possible, get a recommendation from the owner of the tractor testifying as to its usefulness. This will help you greatly to sell your photo.

After you have made several negatives and collected your data, have your films developed, and prints made from them. Pick out only the BEST negatives, and make, or have made, 8x10 enlargements on heavy paper of smooth surface. Rough surfaced enlargements will not do as they will undoubtedly be intended for reproduction, in which case the rough paper shows too much grain. If possible have the enlargements made on glossy paper. And be SURE they are at least 8x10. Smaller sizes will not do as 8x10 is the standard size for an advertising print.

Now write your name and address on the back of each enlargement and fasten your data sheet to this with a paper fastener. Get a few pieces of corrugated pasteboard large enough to cover the enlargement and put a piece front and back of the enlargement and then wrap securely. Be sure your name and address is on the outside of the package. Also be SURE that sufficient postage is on the package, for if the company receives it with "postage due" stamped on it, back it comes to you.

The market for your pictures will of course depend upon the company whose implement you photographed. If you photographed a "Caterpillar Tractor," send your pictures to the "Caterpillar Tractor Company, San Leandro, California. And so on with the various companies. Also address your package to the "Advertising Department" of the company. Do not address it to an individual.

Send along a letter stating that you are sending photographs under separate cover, and be SURE to enclose return postage in case your photo is rejected. However, if your pictures are interesting and unusual, rejections will not worry you—the company will take it and ask for more. Many companies are anxious to get photographs of their products and if you show them you can deliver the goods you will have a ready market for your wares.

The same general line of procedure is followed when submitting other types of photographs. Of course it is not necessary to send 8x10 enlargements to all the companies—only the big companies that use the photos for advertising purposes. If you are submitting photographs to magazines, etc., as news items, smaller contact prints are acceptable.

Now a word or two about making and selling small pictures: Get a few of the scientific magazines, farm journals, etc., and note the type of pictures they are using and make yours accordingly. Try and get interesting and unusual pictures. Make a simple write-up to send with your photos. Have the prints made on glossy paper. If small prints are made you can place them in the letter.

Briefly summed up, the whole secret in selling photographs is to turn out original work — work that appeals because it IS different. Many firms are clamoring for good photographs. The field is large and will yield good returns to those who are alive to its possibilities.

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ALBUM TREASURES

By Bert Leach

I shall grow old sometime. That day, I trust,
Will find me with an ample treasury
Against the dearth of youth's quick pulse beats. See;
My treasures will not yield to moth or rust,
For I have hoarded sunlit glimmering just
As I beheld it when dawn jocundly
Gilded the meadow stream. Right giddily
I have the birches whirled by a sudden gust.
And I have caught and kept my friends' glad smiles,
And dizzy castles built of cloud on cloud,
And silver paths of moonlight on the stream,
And childhood's happy games and merry wiles—
Oh, I shall have a lovely, lovely crowd—
Thieves will not steal my treasures while I dream.

New Competition Plans

Beginning with January, 1928, the monthly awards of medals and prizes will be discontinued. Instead there is to be a yearly cash and subscription series awards amounting to about a hundred and fifty dollars and the Camera Craft Silver Cup for the Club having the greatest number of entrants who have achieved an award or awards during the year.

Here is the plan. Each month there will be two competitions, as hitherto, an Advanced and an Amateur. First, second, third, fourth and fifth awards will be made in each class and certificates given to attest the same. The prints so distinguished become the property of Camera Craft with the right to reproduce. These shall be published as at present.

In December of each year the first award prints shall be judged by a special jury for the First Prizes in each class, respectively, the second award for the second prizes, the third award prints for the third prizes, and so on.

The Camera Club showing the most members who have entered prints will get the silver cup to keep for all time.

Read these conditions and, please, understand any oversight or error on the part of the contestant will automatically disqualify the print and the maker from whatever prerogatives are offered.

Each print must have the name and address of the sender on the back.

Prints entered with the intention of getting Club credits must be plainly marked in addition to the name and address of the maker with the name and address of the club.

Prints may be mounted but unmounted are preferred.

Hand-colored, or hand-worked prints are not acceptable. This does not apply to Bromoil and kindred processes but means water-colored, crayoned, etc.

When stamps are enclosed sufficient to cover the prints not receiving an award will be returned. Many write "Stamps Enclosed" but fail to enclose. Such prints are held for a reasonable time subject to remittance.

Prints must be sent to arrive at this office on or before the Fifth of each preceding month. In other words the closing date is the 5th of each month preceding the month of the competition.

Certificates will be made attesting the monthly awards so as to reach the winners about the first of the month.

Monthly Awards

A First Award Certificate, a Second Award Certificate and three Honorable Mention Certificates properly engrossed.

Yearly Awards

Advanced Class		Amateur Class	
First Prize	Fifty Dollars	First Prize	Fifteen Dollars
Second Prize	Twenty-five Dollars	Second Prize	Ten Dollars
Third Prize	Five years subscription	Third Prize	Three years subscription
Fourth Prize	Three years subscription	Fourth Prize	Two years subscription
Fifth Prize	Two years subscription	Fifth Prize	One years subscription

The Camera Craft Silver Cup

To be awarded to the Camera Club having the most winners during the year. Not the most winning prints but the most individuals winning awards. This cup becomes the property of the club and is not subject to any future contests or conditions.

The Annual Awards

Are subject to two general conditions: They shall be awarded only to such contestants as have entered three times during the year. Not three prints but three months of the twelve. Each class shall be judged by itself for the prize for that class. Thus the first award advanced prints shall be judged as a class, the second award advanced as another class, and so on in both advanced and amateur classes.

NOTE—The subscription awards may be transferred to any person the winner designates and the five, three and two years awards may be so transferred as to go to five, three, or two different individuals for the same year. If so desired we shall be pleased to send an attractive Christmas card stating that a year's subscription has been ordered for . . . as a gift from . . .

Portrait — *S. Moriyama*

SILVER MEDAL

SAN FRANCISCO
PUBLIC LIBRARY

SECOND: *Bronze Medal, Ferdinand Kretschmer*
THIRD: *H. S. Kaito*
FOURTH: *Carl Burgersdorfer*
FIFTH: *Alfons Weber*

OCTOBER 1927 COMPETITION

Advanced Pictorial

Olaf Alexsen
Martin Arff
J. Blumenthal
Miss Gertrude Bohm
Carl Burgersdorfer
Dr. Peter Cahen
F. J. Cristenson
Miss Jean Deetz
Harry Ditmer
Ludwic Ewald
Dr. H. P. Farnsworth
Mrs. M. Gormon
O. Ikuta
H. S. Kaito
Arthur H. Koors
Ferdinand Kretschmer
E. R. Ludovici
S. Moriyama
M. A. Obremski
A. O. Ringheim
Maurice Smith
K. Takahashi
Dr. Max Thorek
T. K. Tsukane
Alfons Weber
O. Y. Yanigisawa

Man's Work — *Leonard Purin*

SILVER MEDAL

SECOND: *E. A. Nievera*
THIRD: *W. C. Sawyer*
FOURTH: *A. J. Pandian*
FIFTH: *A. O. Ringheim*

OCTOBER 1927 COMPETITION

Amateur Pictorial

Robert Baker
Martin Borchelt
J. E. Brill
S. Bruzas
A. Carmona
Malcolm Carpenter
E. E. Claspby
Dr. Raymond L. Colburn
Henry Copeland
Miss Charlotte Craig
H. F. Crane
L. T. Curtis
Robert Dallman
L. E. Edmondson
Dr. Clarence Foy
C. Fullington
Malcolm Greasley
Miss Helen Hammond
Charles Hill Jr.
Miss Margaret A. Hoffman
Henry Hubert Jr.
P. E. Jewell
M. Kawai
K. Kojimoto
C. E. Lamphere
Eric Lindblom
R. E. Manders
R. Mawrence
J. D. McCauley
K. McKinney
Eugene Nahuis
E. A. Nievera
Paul Nissen
A. J. Pandian
Leonard Purin
W. C. Sawyer
Harry Sheppard
Miss Katherine Stroup
W. C. Vestal
F. W. Zeit
Otto Zimprich

ANOTHER ERROR

Notwithstanding the careful study of our pages and the minute criticism of our mistakes, not to speak of the severe judgment of our quality, exercised by an esteemed contemporary, we will be guilty of errors. Well, finding our persistent ignoring of knocks and knockers aggravates them to the point of splenetic fever we shall make amends and give them the satisfaction of finding something to knock now and then.

The worst of it is that we cannot for the life of us say anything derogatory of the contemporary. The publication is a splendid part of photographic literature and that its pages should give us so much joy makes it almost sinful for us to give so much bitter aggravation in return. We are not on such close speaking terms with the atom, we have no monopoly on chemical knowledge. But we must confess our poetry is good. We know because we made it ourselves. And certainly we have a highly developed taste for poetry. Did we not give our readers much of Challiss? Are not the verses you are getting from several other contributors worthy of space?

And now the odd thing. By an inadvertence the printer omitted an entire line of James Courtney Challiss' poem "Starvation" in the September issue and the poet wrote a most courteous and mild letter calling our attention to the omission, without rancor and quite as if such things had happened before. Below you shall have the verse as it should be and it is worth repeating, error or no.

Speaking of mistakes, we noted in the 1927 American Annual, on page 233 in one of the invaluable E. J. Wall tables the printing of a developing agent which left us in doubt. Metal is ambiguous. Does it mean brass? Nay, nay, and likewise fie, fie. No learned gentleman proves he does not know the difference between metal, an inorganic substance, and Metol, which is organic.

But these amenities are amusing and we join in the laugh. We editors are not thin skinned or we should be more moderate in our speech. We feel encased in armor of steel and our ability and character gives us so much confidence that we neither crave that a reprimand be delivered to one another or an apology be exacted. In fact, knowing how good I am, criticism strikes my stupendous egotism as a joke.

Joking aside, the matter after all comes to the reader for judgment and I am hoping and working to make all my readers so much my friends that they shall overlook my fallibility, condone my errors, and actually be willing to think my poetry is poetry. But while we speak, mixing the we and the I promiscuous like, a real poet awaits. Here is the Challiss verse. He finds it possible to sell his work to the best magazines and loves us well enough to sing for us, you and me.

STARVATION

Upon the smiling hills
And by the silver streams
That sing along the valleys;
In garden, orchard, field,
And through the woodland solitudes,
Spring spreads her lavish feast of beauty—
Free for all!
And yet soul-hungering multitudes, self-blind,
Walk the earth, starving.

WHEN A MAN IS PAST FIFTY

Having reached the top of the hill behind which one hoped to find the pot of gold, the end of the rainbow, one sees at last the setting sun. In the more cheerful moods the beautiful landscape is all the more beautiful for its glow and the lurid horizon gives promise of the sought for treasure still beyond—beyond the sunset.

The camera is the youngsters' toy, the youths' pastime, the middle aged's serious occupation, and the old man's consolation. It gives him something to do as he toddles about—an excuse for walking afield when his posterity would put him in an armchair. Comes the day when the eyes will no longer see sharply enough to focus and all the pictures turn hopelessly fuzzy and the prints muddy. The old man's heart sickens and in odd moments the sad realization is bound to come that perhaps the armchair is the only place for him.

May the heart be brave at such a time and consolation come from within. I face my fifty-fifth years and speak from the heart.

OLD AGE SPEAKETH

Older and wiser? Perhaps 'tis so:
But lonelier, and sadder too.

So long, so long the way that lies behind,
So weary are the limbs that bear me on.

The world is active and must go
Whilst I must lag and rest. I do not rue
The brighter hours when I toyed
With Life and danced to tunes
The which my very soul enjoyed—
What joy in understanding songs
Like that which comes of living them.

So dark, so dark the shadowy ways
Along the woodland's dank recess.

Nature now seems a closer friend,
Confides in me and tells me truths
My youth had never e'en divined,
And lets me understand. Yet, lonelier I.
All that one hath cannot suffice
For all that one has had and lost.

So still a world, so very still,
When music ceases to the deafened ear.

Summer nights and fragrant air,
Moonlight and starlight and a mood
That came to youth alone. Compare
The velvet rose, the grassy fields
With petals withered and sere meadowlands.
The magic moon turned to a perished orb.

So cold, so cold the wind that blows
Erstwhile I termed a breeze of Spring.

Beyond the big cerulean dome
That cups us in our little universe,
Mayhaps exists that golden paradise
Where youth eternal makes eternal life
Worth having. There the summer sun
Must never set, save at the rising of the moon.
No partings, and memories—no regrets.

Yet long, so long the way that lies beyond.
So weary are the limbs that bear me on.

Lugubrious enough, yet I do not feel so. Life has been very good to me, in a fair share of health, in my dear ones at home, in more than my deserts of friends near and remote, in my associates and in being Editor of a Photographic Magazine. My avocation qualified into my vocation. Doing the work I love in the way I love to do it, getting rich suggestions and encouragement from the readers and the compliment of abuse from sources which make abuse a compliment. For what more could a man wish?

Motion Pictures—What Are They?
(Continued from July Issue)

In 1893 the World's Fair at Chicago gained a great part of its glory and no small part of its publicity from the startling announcement emblazoned on concession doorways and deadwalls: "Edison's Kinetoscope. Photographs showing life-like motion now being shown for the first time." Once more Edison had taken an idea from wherever and whomever, after it had failed or been discarded as impracticable and had made it a practical, merchantable thing for the benefit of mankind and the glory of America.

The machine that made history then was a modest enough contraption that appeared like a sort of cabinet with a magnifying glass peephole in the top through which the visitor looked and marvelled. It was a penny in the slot affair that brought about a condition in amusement lines that even in that early stage terrified the owners of theaters. Thousands of Penny Arcades sprang up all over the country in which twenty, thirty, fifty, of these machines stood side by side with alluring titles over each and the pennies rolled in and accrued to dollars. This was the prescient idea of the Movie Show House that was to come.

The Kinetoscope of which we speak showed children at play, ballet and bathing girls, boxing matches, and a few three minute comedies. The apparatus was crude and the pictures cruder. The film moved rapidly and with continuous motion so that the illusion was not quite perfect since walking figures ran and leaping children flew. As a revolutionary novelty it was marvellous and as an influence it was worse than that. The Penny Arcades soon degenerated into shooting-galleries and ballyhoo joints and then faded away.

At the Chicago Exposition two Greeks, more recently from England, dropped in to see the new marvel. Frederick Talbot says one was a green-grocer and the other a toymaker. Both were moneymakers as events will show. They saw a chance to amass a fortune by whatever means and buying one of the machines they returned to London and seeking out Robert W. Paul, an electrical engineer, they ordered him to make duplicates. Patent Laws, seemingly, meant nothing to them. Paul was an honest man and declined to lend himself to the nefarious project. But second thoughts brought other determinations and he took the pains to examine the British Patents of the Edison invention. To his surprise he found that the Kinetoscope was in no way protected by British Law, so he felt justified in making as many machines as his Greek patrons wanted and as many more as he could sell in the open market. Fate was Nemesis and the pirated copies of the Kinetoscope barely earned their rental. This failure was due to several causes, not the least important of which was the difficulty in obtaining films to show and the poor quality of the pictures and the incidents they portrayed. Paul was confronted with a contingency which had to be met. The Kinetoscope Company finding they could get no protection for their machines established an agency in England and refused to sell films to any but owners of the American machines.

The Mother of Invention now stepped in and became busy. Englishmen are in a more or less justifiable way proud of their kinsman, Paul, for his enterprise and aggressiveness. We Americans had been far from punctilious in a piratical preemption of the works of English authors. Dickens, Thackeray, and others had suffered. Now the Yanks should be made to taste of their own medicine. Paul was selling his imitations in all parts of the world and did not propose to be put out of business. It is interesting to know that the now famous Pathe was one of the first of his customers.

(To be continued)

Association News

ALVA C. TOWNSEND, Lincoln, Nebraska, *President*
CHAS. AYLETT, Toronto, Canada, *1st Vice-president*
D. D. SPELLMAN, Detroit, Michigan, *2nd Vice-president*
JOHN R. SNOW, Mankato, Minnesota, *Treasurer*
J. W. SCOTT, Baltimore, Maryland, *Chairman Commercial Section*
PAUL TRUE, New York City, *Chairman Manufacturers Bureau*
L. C. VINSON, 2258 Euclid Ave., Cleveland, Ohio, *General Secretary*

PHOTOGRAPHS *Tell the Story*

A Letter From Your President

The much talked of and well advertised New York convention has passed into history. The program was an inspiration from the initial number to the climax on Thursday afternoon, closing with a banquet long to be remembered by all present.

Important legislation protecting contributing members to the national advertising fund was unanimously adopted by the council. Provisions for a closer affiliation between the Photographers' Association of America and all local clubs was the keynote for the future activity of the association. This means the organization of cities and territories unorganized. It is conceded where competitors can sit and council together, petty differences are forgotten, business is prosperous, and there is a friendliness developed which inspires confidence in the profession.

As eventful as has been the past year in the history of the Photographers' Association of America, the coming one will be even more important. The newly re-elected board feel keenly the responsibility. The real test of what was accomplished in the spectacular raising of nearly two million dollars, will develop in how well they help and enthuse the photographers throughout the country to do their part in making the magazine advertising campaign a real success. If it were not for the consciousness of the fact that behind the task are men willing to sacrifice time and energy in an effort to make this a reality it would be folly for a board to assume the responsibilities imposed by the recent action of the New York convention.

The recognized official publications that have been so loyal in the past must be the medium of contact that will keep the photographer in touch with ways and means of reaping the harvest which the magazine advertising is certain to create. The public will be more conscious of the sentimental appeal of a photograph than ever before, and it behooves us to capitalize the appeal by developing it into action through local endeavor. We propose to make the columns of the "Pathfinder" so valuable in ideas and suggestions that those who use them may capitalize on their investment.

Already solicitors to the national advertising fund are actively engaged in calling upon those who were not at home or for some reason failed to subscribe upon the initial campaign. Every photographer in the country is under obligation to do his part. It is not a philanthrophy but purely a business proposition and as such is so recognized by men of affairs. We are fully expecting, when the second canvass is over, that the sum total will be increased by another million dollars.

I am certain I speak for the entire board when I say that we are not unmindful of the unique honor conferred upon us by our re-election. We do, however, feel the responsibility keenly and solicit the co-operation of those interested in making the Photographers' Association of America a powerful influence in the industry.

With sincere appreciation of all the courtesies and kindness shown me throughout the five years service on the board, I remain, very truly,

ALVA C. TOWNSEND.

The National Program

The following will give those who failed to attend an idea of what they missed.

A remarkable list of speakers assembled for the program of this year's convention. The inspirational part of the program was covered by Robert H. Davis, who is one of the foremost editors and publishers in this country, and by Karl A. Bickell, president of the United Press Association. Both of these men have a wide knowledge of the use and effectiveness of photography and the important relationship that it has to the progress of the world, as well as to our daily lives.

Mr. Davis, in addition to his wide use of photography as director of the New York Sun and as managing editor for twenty-five years of the Munsey publications, is an amateur photographer of note.

Mr. Bickell is a nationally known figure in newspaper circles. His association supplies over eight hundred papers throughout the world with a daily news service. His organization has correspondents and photographers covering news events of importance in all the leading cities and political centers of the world.

Nicholas Haz—Subject—"Composition."

Mr. Haz won many gold medals for the pictures that he has exhibited in the United States and abroad. He is a painter as well as a photographer. His talk on Composition was the outstanding success of the Middle Atlantic States Convention this year.

Lajaren Hiller—Subject—"Interpreting Advertising and Magazine Illustration by the Use of the Camera."

This was an illustrated talk showing the use of photography in advertising illustrations. Mr. Hiller is associated with Underwood & Underwood, and is nationally known for his artistic and unusual advertising illustrations.

William Shewell Ellis—Subject—"Photography for Advertising."

Mr. Ellis has been known to the profession for many years on account of the successes that he has made, not only in portrait photography but for the unusually interesting covers that he has done for the Eastman Kodak Company, the Curtis Publishing Company, and lately, Ivory soap and Gorham silverware.

W. E. Burnell—Subject—"Bread and Butter Photography."

Mr. Burnell has built up a business that is exceedingly successful in the small town of Penn Yan, New York, through what is termed straight bread and butter photography.

Samuel Lumiere—Subject—"Decorative Use of Shadows in Photography."

Mr. Lumiere is a Fifth avenue photographer who has built up a national reputation on account of the unusual character and fine artistic quality of his work.

Onorato Avati—Subject—"Fashion and Photography."

The Fab Studios are nationally known for the fine quality of fashion and illustrative photography. Among the accounts that this firm handles are Montgomery & Ward, Sears and Roebuck, and many other of our largest national advertisers.

William Zerbe—Subject—"Thirty-five Years of News Photography."

Mr. Zerbe is one of the best known, as well as one of the oldest, news photographers in New York City. He told us some of the high spots in his experience of photographing news events and notables.

Fred Millis—Subject—"How the Individual Photographer Can Secure the Greatest Benefit from Our National Advertising."

Mr. Millis is advertising counsel for the P. A. of A., for the Society of American Florists, for the Jewelers' Board of Trade, for the manufacturers of carbonated beverages, and many other industries. His talk was a brass tack one and illustrated definitely how the individual photographer could secure the greatest possible benefit from our national advertising.

John Howie Wright—Subject—"Direct Mail Advertising."

Mr. Wright is a nationally known expert on this subject. He is also publisher of "Postage," the oldest magazine published on direct mail advertising. He has lectured before a great many of the advertising clubs of the United States on this subject, as well as on the program of the Direct Mail Advertising Association.

Roy F. Soule—Subject—"Salesmanship in the Studio."

Mr. Soule is a well known lecturer on the subject of salesmanship. He is also editor of the Hardware Dealers' Magazine. Mr. Soule has been given an expense account by the association and told to have his photograph taken in various studios as he travels around the country and then to come back and give the convention a brass tack talk on studio salesmanship.

Deck Lane—Subject—"How I Am Doing a Business of Over $20,000 a Year in a Town of a Population of Less Than 2,000."

This talk by a brother photographer showed the unlimited possibilities there are for business building in a small town and how he had done it.

W. F. Fisher—Subject—"System and Salesmanship."

The Fab Studios are one of the most successful photographic studios in the country, financially and artistically. Mr. Fisher is responsible for the sales and management end of the business.

Gordon C. Aymar—Subject—"Why I Use Photography in Advertising."

Mr. Aymar is art director of the J. W. Thompson Company, which is known as one of the two or three largest advertising agencies in the world. As art director of this company, he has been responsible for the artistic handling for nationally known advertisers such as Lux toilet soap, Pennsylvania railroad, Simmons beds, Fleischmann's yeast, Welch's grape juice, etc.

The picture exhibit was unusually important this year. First, there was a collection of pictures exhibited by twenty-one of the world's greatest portraitists. Seven of the foremost photographers from the United States, seven from England and seven from the Continent exhibited. Each man selecting seven prints that he considered his finest work during his entire career.

In addition to this there were special collections from England, Central Europe and from Australia.

All of this in addition to the exceptionally fine work by our own members.

Master Photo Finishers of America

Harry S. Kidwell, President.....217 N. Wells St., Chicago, Ill.
Albert E. Block, Vice-President.....27 Von Hillern St., Dorchester, Mass.
Wm. J. Meuer, Treasurer.....212 State St., Madison, Wis.
Guy A. Bingham, Executive Manager.....Box 1020, Rockford, Ill.

Territorial Vice-Presidents

South-Western States: W. F. Honnen.....1240 S. Main St., Los Angeles, Calif.
North-Western States: C. M. Coffey.....284 N. Commercial, Salem, Ore.
Mid-Western States: Chas. W. Lynn.....3917 Orleans Ave., Sioux City, Iowa
North-Central States: John H. Seamans.....7052 Jeffery Ave., Chicago, Ill.
Central States: E. L. Hurlburt.....315 St. Louis St., Springfield, Mo.
South-Central States: J. A. Hammond.....Box 650, Meridian, Miss.
South-Eastern States: Elon C. Robison.....105 Third St., N., St. Petersburg, Fla.
Great Lakes States: C. P. Phillips.....6930 Gratiot Ave., Detroit, Mich.
Dominion of Canada: W. A. Taylor.....274 Carlton St., Winnipeg, Man., Can.
Central Coast States: Wm. H. Eichner.....1210 "G" St., N.W., Washington, D.C.
New Jersey—New York City: J. G. Taylor.....24 E. 23rd St., New York City
New England States: H. K. Atkins.....Middleboro, Mass.
Mid-Eastern States: M. J. Koch.....535 Penn Ave., Pittsburgh, Penn.

GUY MAKES A BREAK

In the June issue of Developments which we received late in August, Guy says, "In the first place there's altogether too many photo finishers for the business obtainable." Fie, fie, Guy! Had you said, "There are too many of us," you should have uttered a great and poignant truth. But, passing singular and plural as a mere matter of grammar and not pertinent to the matter in hand, we must all accept our Manager's editorial as being the strongest of any yet and the most timely whether it appears in June or August.

Guy is right. There are altogether too many finishers and not enough good ones. But the deduction is wrong. It puts a penalty on those of us who happen to be born of the male gender. Why should every man be fired or not even hired because he is a potential competitor? Would you limit the membership of our association to the fair sex because every active member may be preparing to become the organization manager?

The fact is that photo finishers have been careless, unscrupulous in hiring men. They have put on a force sufficient to take care of peak load seasons knowing that they should unload them in dull times without compunction. What is a man who has a wife and two or three girls to support going to do when he is fired? If he has guts he will start in business for himself.

Hansen of the Bear Film Company in San Francisco has solved the problem and deserves to take his place in big business. He has a force large enough to handle the busiest seasons and the peakiest loads and he never fires without good cause. If finishing languishes the help is put to making up view-prints which shall be sold later to dealers. There is a complete

frame making department in the plant and the men have been trained to shift their labor from one department to another. The girls paste labels on boxes which they have packed with framed views of points of interest. The outside men sell framed and unframed pictures while soliciting finishing accounts.

As long as you keep your trained help with you at a fair wage you have very little to fear from their starting in business for themselves. They know the risks, the difficulties, and the sorrows of the owner.

I have spoken of a fair wage. To pay fair wages you must assure yourself of fair profits. You must stop competing for losses.

Guy naively voices a solution which we feel entitled to have printed in quotation marks. Our address in Detroit two years ago stressed the point that machinery, labor-saving devices, high efficiency were the hopes of the finisher. My words, as nearly as I can recollect them, were, "Welcome the manufacturer who puts a machine on the market that will cost ten times as much as the most expensive now existing and which will do ten times the work, ten times better and in half the time. Welcome any machine at any price that will make your business a matter of large investment for when a man has much money tied up and a large overhead, he cannot, he dare not forego a proper study of safe margins and essential profits."

Guy has taken somewhat too capitalistic a position. The day of that sort of thing is past. We are considering labor as human nowadays and are not dumping men and women into the garbage heap of idleness on the first signs of slack business. The study of large plants is to make a profit in busy seasons sufficient to average over a year and keep labor employed. As a matter of humanity it goes without saying. As a matter of business to dump help means to cheapen your own output. Before starving, a man will develop and print in his cellar for a pittance, and I don't blame him.

Make your craft an established one, of magnitude, of profit. Pay well and exact good pay. Collect your debts and pay them. Outdo the other fellow in quality and service. Keep your help through all the year, somehow. Labor turnover is in itself a loss. The more new men you hire the more of the very sort of potential competition you are creating. Be they men or girls you are glutting the market with finishers.

Why, with all the half trained or fully trained help thrown on the market in a year any druggist can partition off a little corner of his old cellar and do his own. Many are doing it with just the labor you have cast off. Many have established a plan whereby they take forty per cent and let the help divide the rest among them. You have furnished these workers. You have compelled these humans to enslave themselves.

If conditions are bad look for the cause and the remedy. Look to your own efficiency amongst other things. To your equipment. Be a human being first, a shrewd business man second, and a real photo finisher all the time. If you try to be a capitalistic snob without mercy, I warn you that you'll find yourself riding to a fall. Besides which a photo finisher being one of those heartless Molochs of Finance who hires and fires as he buys socks and discards them makes me laugh. How did we get that way? We who erstwhile had the Pyro stain deep under our fingernails and the hypo encrusted on our shoes.

Guy loves the association as no man ever loved an organization. He is an idealist as concerns its welfare. But he at times forgets that the association is made up of men with families and human emotions. He forgets he was not always a master. That is not what I mean, after all. Darned if I don't believe he just wrote this editorial because it seemed to cover a bad spot and forgot to allow for the spot showing through and showing just the same.

Take this to heart: You cannot cure bad business by firing help or hiring only girls. You cannot make money wholly by saving it. Your profits are made at the selling end. Production and quality are your problem. More to do, better able to deliver and better work. The man to eliminate is the poor workman and you can do

that by superiority. It has been done, it is being done. You can do it.

Just one more thought. Since when are girls hired because they are cheaper and why should they not be paid the same as men when they deliver equal returns? Why should we save on the women? And, dear friends, the women are proving themselves just as keen and able as any of us. Throw a few hundred of them out to sink and they'll swim, all around you, perhaps. We shall have Mistress Finisheress' Associations and darned if I don't believe they could teach us something.

The Value of a Slogan

A Slogan is just a combination of words with an object and a meaning and a definite purpose. It has no strength except such as those who may profit by it can give by use and reiteration. It is like advertising. Once it means nothing, twice it attracts attention, three times it arouses interest, a dozen times and it carries conviction, perpetually repeated and it conveys conviction and brings in the cash.

Kodak is a coined word that for a year meant nothing. In the period of its exploitation and the persistence of its publicity it has become a word in the dictionary, the name of a product, of a corporation, a pastime, and an industry.

Ansco, merely the contraction of Anthony Scoville Company, in the degree of its publicity carries the same lesson.

Pictures Live Forever, Pictures Tell the Story, is going to waken a dormant public to photographic consciousness.

Your business like others cannot stay put. You cannot stand still without being run over and squelched by the ever moving, relentless advance of an industry in which you can be a part but cannot be a hanger-on. The big man in Photo Finishing is a real menace to you only when you persist in being a small man. Size is a quality in business not a quantity. You can be as big as anyone. No, not quite that, but you can be as big as your potentials and certainly you can grow.

"Remember the Day With Snap-Shots"

was made for you. The phrase was coined, the design put into metal and now it is offered to you for your use. What are you going to do about it?

This is the form as it comes to us, among the other publications, from your headquarters. Read it and let me see from present activities what you have been able to learn from what your officers, your fellow members, and my own poor efforts have striven to bring to your door. Get busy. For the love of Mike do get busy.

Is the new national slogan of Master Photo Finishers. It was selected from a list of several thousand slogans collected in a prize contest running for many months under the auspices of the Master Finisher's Slogan Committee, headed by C. P. Phillips of Detroit.

Recognizing that Snap-Shots should not be considered as taking the place of portraits or photographs, the Master Finishers of the country have for some time encouraged the use of the term "Snap-Shots" as differentiating amateur photographic prints from professional portraits or photographs. And in selecting a slogan for promotion with the public the thought of making it remind the camerist to use his camera in connection with everyday pleasure and recreation was held uppermost in the minds of the Committee. The urge of the slogan encourages the use of Snap-Shots for recording the pleasures of travel, outings, sports and vacations as well as for helping one to remember the

pleasant and interesting side of everyday matters in home and family life.

"Remember the Day"—that is, make a picture-record. **"With Snap-Shots"**—with a hand camera. This is the national slogan of Master Photo Finishers. **"Photographs"**—portraits, **"Live Forever,"** is the national slogan of the Portrait branch of the industry. Snap-Shots may live forever, but few camerists expect them to take the place of good Photographs. **"Photographs"** — commercial photographs, **"Tell the Story,"** is the slogan urging the use of photographs for commercial sales and in the industrial world. When these three slogans begin to do their work for these three branches of professional photography—a larger percentage of photographers will begin to pay income tax.

Price Cutting

Men are supposed to be in business not for the work alone but for a profit. Also, it is axiomatic that one may get a half dollar's worth for a dollar but never a dollar's worth for half a dollar. To enter a campaign for more work by underbidding the fair market price is poor business and, moreover, it generally fails of its own ends. To give service for nothing is worse. Infinitely worse and almost criminal. It undermines the living of those who subsist upon the profits of their work and investment.

I hope to see the time when the Association is strong enough to procure the enactment of a law making the giving away of labor a crime. It is quite as surely in restraint of trade as an agreement upon prices. It destroys the welfare of an industry and the solvency of those engaged in it. It cannot be honest since someone must pay the piper or he ceases piping and oftenest the public pays doubly for something it is made to believe it is getting for nothing.

Logic and justice demand that if the law denies a group to fix a minimum price it should deny any to deliver commodities or service for no price at all.

The following is clipped from "Developments." Read it aloud, recite it at your next meeting, deliver it at your Rotary, Ad, Kiwanis, and other club luncheons. Do your share to casting contumely upon bad practices. Above all sever your connections with any account that cuts prices below market values or gives things away. Let some non-association fellow carry the disgrace.

Sad Fate Of A Price-Cutter

Jim Jones is broke—had to quit—
A fact that's not surprising;
He lost his money bit by bit
In cut-price merchandising.

Oh sad the day! for poor old Jones,
When first he cut the prices
And threw away his hard-earned "bones"
In this, the worst of vices.

He featured goods of known repute
At prices, cost ignoring,
And thought his tactics quite astute
To thus keep volume soaring.

The people flocked to Jones' shop,
His volume was a wonder.
He cut the prices more and more
And made still worse his blunder.

He loved to see the people come
And pass his rivals by
And to himself he said, "By gum
Their prices are too high."

But Jones woke up the other day
To find his business busted,
And now he knows it did not pay
When he in cut-price trusted.

His shop is closed; his sign is down;
The sheriff has his number.
He drives a truck around the town
With someone else's lumber.

IF

If any of you brothers think we don't appreciate Guy because we rag him, think again. It is easier to josh him than to do his work. Where could we, how could we, find another to do what he is doing or accomplish what he has done? We are all for Guy.

"Remember the Day With Snap-Shots"

Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

IDA M. REED, Secretary, 703 Market Street, San Francisco, California

The Los Angeles Convention

This is being written just before starting for the convention. My luggage stands ready to hand and there is just half an hour to say a few words on the subject which shall be post mortem by the time you read it but which is very ante just now. We are all pepped up and full of expectation. So much has been going on and so many people have dropped in to talk about the event that it assumes almost the proportion of a national affair. And to think it shall have gone into the past even as the press grinds out this issue of Camera Craft.

President McCullagh will open the convention and of him it is my special pleasure to say the good I know and everybody who knows him would say, given the opportunity. He is an amiable, a loyal, and an able officer and his record in troublous time and at ease is enviable. His administration will be remembered as one in which all factions were conciliated and the good of the association maintained to the satisfaction of all.

The other officers have labored and accomplished what was assigned and permitted them in their respective offices and that work has been arduous and without gratitude their successors will find. But that is the natural way of things and there always will be those who choose to serve and take their reward in the achievement.

Of the convention itself, those of you who couldn't, wouldn't, didn't come, shall hear in the next issue. We shall be there with our little badge and ribbon, peddling our little papers, meeting friends whom we shall be glad to see again and who, we hope, will be glad to see us.

Time to go. We're off for Los Angeles and the Orange Orchards. I hope the tenant of the upper in my section isn't too fat and doesn't step on my face as he dangles for a foothold as he climbs down. So long, everybody.

Ye Editor Retaileth Newes of Ye Profession and in Quaint Italics Titillateth Ye Sphynx with Hys Quill

Kathleen Dougan Exhibit

A woman, by the grace of God, an artist by innate gift and her own efforts, a photographer by every right—her exhibit in the San Francisco Woman's building during the first two weeks of September worthy of her and a credit to her sex. The portraits did much to raise the standards of public taste and those who saw them will make new demands on such members of the profession as they may patronize.

We are fond of Katie. She is good to know and her ambition and avidity for knowledge and improvement have always been a lesson and an example to us.

The show, to repeat, was fine. The very invitations sounded the keynote and we might have known what to expect without pre-knowledge of another sort. The prints

cannot be criticized but we must butt in with our usual hypercritical faculty for finding fault and the two things that seemed to take from the near perfection were, lettering a trifle too large for the size of the pictures, the type was made proportionate to the mounts instead of the pictures, and in two or three cases an unjustifiable placing off center which caused the figure to look out of the frame instead of into it.

So small is this criticism in proportion to the merits of the whole that it seems necessary to add that the faults found redound more to the discredit of the critic than the artist.

Several pictorial works were thrown in for good measure and gave us another viewpoint of the versatility of the young lady. A new viewpoint but not a surprising one, for whatever Miss Dougan attempts she carries through.

At the Winona School

They were as busy as babies with a feather in a molassesy hand. Each teacher was teaching for dear life, each student trying to take in every word, and on the sidelines the ubiquitous visitors were carrying on conversations with complacent disregard of the affairs of state. We ourselves were inveigled into such an offense and retired, chastened and properly rebuked, when Miss Whittaker left the rostrum to inform us that she had the floor and her voice could not compete with our manly basso.

North Dakota Association

The Second Annual Convention of the Photographers' Association of North Dakota, was held in the new M. E. Educational Building, Grand Forks, September 14th and 15th, Wednesday and Thursday.

The program began exactly at 9:30 a. m.

Everything of value to the photographer was crowded into the two-day program: "How to Get Business," "How to Keep It." "How to Increase It," "How to Make Money On It."

"Backing up Our Advertising Program."

"Make Good on Your Advertised Word."

Photographs live forever and photographs tell the story.

The program cost some money and they need your co-operation more than ever.

If you have not already sent Archie Dewey, treasurer, Fargo, N. D., your 1927 dues, do so today! Now! $5.00 for active members and studio owners of other states. Associate members, $3.00.

Photographers everywhere are reaching out in an intelligent way for better things in the bread and butter line, and the program outlined helped to do this and also to better organization.

The print criticisms and the luncheon discussions made for increased profits. It was a great event.

Will Alcock

So many inquiries are coming in wanting to know why we didn't publish the portrait of Will with Dr. Chaffee's article on him that we hasten to explain that we had no picture of this friend of everyone, beloved by all. We had to leave for New York while the August issue was going to press and so had no time to wire for a print. There is a portrait extant made by Weston which we should have loved to print and shall in some future issue. In the meanwhile Will Alcock may get all the joy that is his due from knowing that we never hear his name mentioned except with affection and esteem, and our own heart swells with pride as if the good things said of him somehow were applied to us. Perhaps that is the measure and proof of our friendship for him.

A Curious Breeze From 1853

Our friend Burns Macdonald of Nashville, Tennessee, sends us the following gem, which appeared in the American Handbook of Daguerreotype, 1853.

"We have found that a person with a freckly face can have as fine, fair, and clear an impression as the most perfect complexion; this may be done by the subject rubbing the face until it is very red. The effect is to lessen the contrast and the photogenic intensity of the red and yellow being nearly the same, an impression can be produced perfectly clear."

We haven't seen a freckle for many a day and the idea of having to rub the face to make it red bespeaks a time when drug stores were scarce or incompletely equipped.

The following from the same source exposes trick photography in its inception and will make some of us moderns properly modest. Perhaps many of the deep secrets we have discovered and kept so hidden are old stuff after all.

"Two images can be presented as sitting side by side, by covering half the plate with black paper, and exposing as before. In this manner we have been enabled to surprise persons by exhibiting their portrait on the same plate with a stranger's. Daguerreotypists must be

cautious in practicing this, as it might not be agreeable to the parties whose likenesses are together, by the above process."

Our Service to the Profession

As an instance of what direct service a photographic magazine, and Camera Craft in this instance can offer the craft, what follows is enlightening.

The Chamber of Commerce of a certain large city offered prizes to its local camera club for the best, or rather for the accepted prints from negatives made of places and things in its territory. The Secretary of the Chamber requested us to publish these pictures with credit to the prize winners.

Our reply was intended to be constructive and educational. The commercial bodies do not intentionally or perversely go contrary to the photographers nor seek something cheaper or for nothing. They simply do not understand, and we believe their intentions to be well conceived from their point of view.

This is the part of our reply which bears on the subject:

"The Amateur presumably aims to make good pictures because he enjoys picture making. He needs no stimulus of this sort. The professional is one of the tax-payers of your community. He buys staples from the shops, is a producer and a consumer in your midst, builds homes, and if helped to a success to which he is entitled, becomes worthy of being a member of the commercial bodies of his city.

"To be frank with you I must say as I have said to various concerns and similar associations in various parts of the country that I feel you are not helping the cause of photography but that you are taking the bread and butter from the mouths of professional photographers who would gladly take many views in the hope of selling to your organization if the principle were established that such pictures when wanted would be bought at a fair price and paid for on delivery."

Harold Bennett

We met him when in New York and found the same debonair, ever-smiling and quizzical Bennett that we knew from two previous meetings. We have hoped and expected to hear of him, from him, since but a dense silence covers his activities. When a container of Zeiss catalogs came today we looked for a line or two. Nothing but the printed matter. Are we forgotten or Non Persona Grata?

Our Los Angeles Friends

It was most gratifying to receive so wholehearted a co-operation as was accorded us when recently we asked certain favors of the Los Angeles Portrait Photographers. The illustrations that graced and grace our articles on portraiture were sent promptly and willingly.

Eulogium

On August 25th Louis E. Rea died at his home in this city and the world lost a good man and an artist. Rea was an artist in every sense of the word in that he was actually a painter and a lover of beauty whether it was captured from Nature by the brush or the camera. His particular love was California and what he has perpetuated of the glory of our hills and valleys shall remain to commemorate him and the state in which he lived.

In photography he was known and loved from the period in which he was commercially connected with several of the leading photographic dealers in San Francisco. To do business with him was to engage in a friendly interchange of courtesies and fair dealings.

We, whose sad duty it is to chronicle this are peculiarly affected in losing a brother Mason, affiliated in orders and lodge, and so can offer the bereaved family a sympathy that springs deep from the heart.

New England Association

From October 4 to 6, inclusive, the New England Association is to hold a big Boston Convention. The program reads like a little National. Notice the famous names on this program:

Nicholas Haz, A. B. Cornish, Louis Fabian Bachrach, J. H. Garo, Harry Fell, W. H. Manahan, and others. There are to be competitions, contests and attractions of unusual and worthwhile nature. Things will be doing in dear old Boston and we would we could be there.

How Shall We Know?

Two of our self-addressed envelopes have come without contents or any identification, one from New York City, Station D, and the other from Los Angeles, Arcade Station. They are dated June 8th and August 10th respectively. If the senders wonder why they receive no reply let this enlighten them. How shall we know what to do and where to do it in cases like these?

The other fellow can cut his prices but you are the only one who can make you cut yours. If your competitor beats you on price, you beat him on quality, and you'll both have a talking point, but different.

CLUB NOTES

Forthcoming Exhibitions

October 1st to 15th. Twenty Second International Salon, Societe Francaise de Photographie. Entry blanks on application to the Societe 51, Due de Clichy, Paris 9, France.

March 5th to 31st, 1928. Second Biennial Syracuse Salon of Pictorial Photography. Closing date February 10th. Address Kent C. Haven, Director, 340 Montgomery Street.

LOS ANGELES CAMERA CLUB

This announcement came to us in the regular line of the day's work and was a surprise and a gratification. We happen to belong to this aggregation of talent and feel an access of glory in the fact. When in Los Angeles we are going to be among our own people quite as much as in the home city. In fact by sincere feeling and perhaps some "nerve" we insist on feeling at home wherever our pipe happens to be—provided it is not the one we lost and it be not in the mouth of the finder. Los Angeles has always made us one of its welcome visitors and repetition of such visits make us quite a native. When we start boosting for anything it takes a minute's restraint to avoid adding "and that is the least anyone can say of L. A."

Here is the announcement as it came to hand:

Sept. 8th—One of the most interesting nights ever planned for the club. Everybody is invited to come dressed for light housework. We are going to put the place in shape for the fall season, clean the framed prints, add new ones, and, when the work is done, all will be treated to some extra nice refreshments. Be a sport and come!

Sept. 15th—Closing date for our interchange set of prints. We must win that cup. We had the finest set of prints last year, and we can do it again. Bring all of your best prints, mounted, and clean, etc.

The guest of the evening will be our good friend Sigismund Blumann of Camera Craft, a master pictorialist, and most interesting talker. Don't miss his visit!

Sept. 22nd—Judging of competition prints will be held on this evening. Three grand prizes, and oodles of glory. The card tables will be ready for the card hounds —a new one added, through Van's courtesy and liberality.

Sept. 29th—First lantern slide evening of the fall season. We will have the treat of seeing for the first time the choice collection of our member, Torrance C. Welch. Bring your friends if you wish. They'll enjoy it.

Two important photo shows this month.

The greatest art event in years is the opening of Barnsdall Park and the club house of the California Art Club, donated by Miss Aline Barnsdall. An exhibition of paintings, sculptures and etchings by the club, and collections of foreign posters and Los Angeles pictorial photographs presented by Miss Barnsdall. Open to visitors Sept. 4th-11th, from 9 a. m. to 10 p. m., and daily from 9 a. m. to 6 p. m. to Sept. 30th. Location: Corner Hollywood and Vermont.

Also a one man show of pictorial photographs by Mr. Marvin in the print room of B. B. Nichols, Inc., 631 South Olive street. Be sure to take in these two interesting exhibitions.

Remember—Our print interchange collection, and the coming All-American Photographic Salon. Every club member is expected to help make these two a success.

The Cleveland Association, Inc.

Honestly we wouldn't forego the pleasure we get from that Inc. for worlds. Hartman sent us a clear and most interesting picture of the picnic held Sunday, July 24 at Kelly's farm. We shall not

reproduce it here because the sender confesses all who attended were not recorded by the camera and more directly because space does not permit. But we do want you to know that a mighty happy looking crowd should smile at you from this page if the picture had appeared.

The September, no it was the August issue, exploited the poesy of Carl the intrepid traveler of the Far East: Of the tribe of Oswald, king in his own right of the host of friends. And Hartman, who slings a dainty pen and rides a Pegasus of his own comes back with an Edgar Allen Poe adaption. We started something and we are glad, for what we started has brought our something good. We hope to hear the Bozo mutter something more.

Sophie Lauffer and the Brooklyn Institute

In our September announcement of the Brooklyn Institute prospectus we were guilty of an oversight which we hasten to rectify. The catalog of the School of Pedagogy just received on page 24 states:

"XXXVIII. Pictorial Photography. Composition, Portraiture and Printing Processes for Advanced Workers. Sophie L. Lauffer, A.R.P.S., Contributing Member of the Pittsburgh Salon of Photography; Master Craftsman of Society of Arts and Crafts of Boston; Member of the Pittsburgh Salon of Photography; Master Instructor of Photography, New York Society of Arts and Crafts; Pupil of the late Clarence H. White; winner of many medals and prizes; exhibitor in leading exhibits. Twenty sessions, seven Saturday afternoons and thirteen Thursday evenings. Evening sessions will be on the first and third Thursday of each month, beginning October 6, at 8 o'clock. Saturday sessions will be held on second Saturday of each month. Studio Rooms, Academy of Music. One Saturday session may be devoted to outdoor work.

The course is designed for those who, having a knowledge of the photographic fundamentals, are desirous of making further progress in the art, either professionally or as a hobby.

Thursday sessions will be devoted to composition, to constructive criticism of the work of members of the class, to work on prints and selection for salon honors, and to the making of prints by the more pictorial processes, such as gum bichromate, bromoil, bromoil transfer, platinum and palladium, carbon and carbro, chloride and bromide, kallitype and fresson.

Saturday sessions will be devoted to portrait work. Suitable models will be furnished, and an opportunity will be given to each member of the class to make negatives under the guidance of Miss Lauffer whose skill as a portrait photographer is recognized.

The attendance will be arranged to meet the wishes of the class, and attention will be paid to the individual needs of each member. Students who desire credit for the course will be required to do assigned work outside of the classroom, to be present for at least eighteen sessions of the class, and to obtain a satisfactory standing, such standing to be determined by the work done during the year."

The friends and students of Miss Lauffer must have been shocked to see her name omitted and this announcement will, no doubt, increase the attendance.

Dr. Thorek in Europe

From a most cordial letter received from Venice we learn that our good friend Dr. Max Thorek is having the time of his life. He must be a busy man though the trip is said to be a vacation. He is lecturing at clinics and studying the masters in the art galleries, the while the old camera is catching some masterpieces for modern achievement. As this goes to press the doctor is on the high seas, homeward bound.

Newark Camera Club

The Ground Glass for September devotes much space to announcing competions, the awards of which are in money. We are a little saddened at this. Allowing for a natural desire to gain pelf we still feel that an amateur is one who does a thing for the love of the doing and should prefer a certificate or a medal. But the lesson is not lost upon us and dealing with the wishes of our readers, we have made our awards from January 1928 to be money.

This puts Camera Craft on the Newark Club list as one more of the opportunities

for making money with the camera. We offer another share and assure our friends that the going will be as good here as anywhere.

The following seems worth reprinting and it is offered for the serious undercurrent of good advice that runs beneath the surface humor.

A FEW PHOTOGRAPHIC PROVERBS

A plate in the hypo's worth two in the slide.
It's better to have snapped and failed than never to have snapped at all.
All's well that prints well.
Where there's a subject there's a print.
Intensification is vexation, reduction is bad.
Diffusion is the better part of art.
An exhibition print is not made in a day.
A little hypo is a dangerous thing.
The proof of the negative is in the printing.
Every developer has its day.
Take care of the negatives and the prints will take care of themselves.
There's many a slip 'twixt plate and print.
Never count your negatives before they're exposed.
Take much; print little; frame less.

California Camera Club

The View Finder for September is a Karl Baumgaertel number and better for it. The President of the C. C. C. has pertinent things to say and says them well. Photo Talks form good editorial matter.

The past month gave the members an opportunity of meeting and hearing Dr. Arnold Genthe, an artist who began his photographic career in San Francisco and carried his talents to the Atlantic coast to gain his laurels. Antoinette Hervey, the famous New York pictorialist had an exhibit on the walls that aroused much interest and stimulated the pictorial faction. Hikes and dances and card parties made a varied program, as usual and we are greatly pleased to commend the tremendous aggressiveness and enterprise of the chairman of the Print Committee. Ralph Cahn is tireless in providing the best the world affords and we hope the club appreciates his labors and the fine exhibits he is providing.

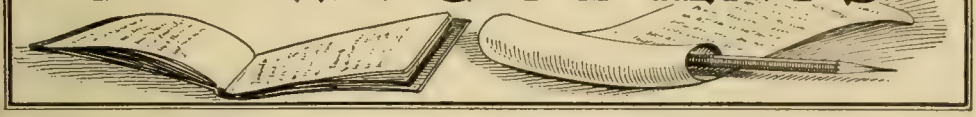
Camera Club of Syracuse

The fact that this club is one of several in this country which is located in the Y. M. C. A. makes us doubly favorable and hopeful of its success because the Y. M. C. A. could be and should be a tremendous factor in popularizing the innocent, improving, and cultural pastime of photography. Just now we would call attention to the Second Biennial Salon announced at the head of this department. Take notice ye pictorialists and act accordingly.

A Startling Effect

Life where is thy substance? Beauty thou art but a shadow. Multiply that by four and it still holds true. Probably with an idea of illustrating some such sentiment or sentiments Miss Janice Waterman, not unknown to fame in the Business and Professional Woman's Club of San Francisco snapped this picture. One of the shadows, broader than the others and showing the arm crooked to trip the shutter is Miss Waterman. The strong light that cast the shadows may have been the sun, the moon, a camp fire, or a searchlight. We like to believe there shone a stronger light, that of the pulchritude present and shall look for thanks from the ladies.

NOTES & COMMENTS



Holliston Photo Cloth School

Commencing September 19th, this remarkable concern started a school in the use of its products. A staff of able demonstrators have been engaged to show dealers and consumers of Holliston white, gray, and blue photo cloth, what to do with the material and how best to do it. The following itinerary will interest the trade and the profession, and no doubt not a few amateurs of the more progressive sort.

Buffalo, N. Y., September 23; showing at J. F. Adams.
Cleveland, Ohio, September 26-27-28; showing at Fowler & Slater.
Detroit, Mich., October 5; showing at Fowler & Slater.
Detroit, Mich., Oct. 3; showing at Eastman Kodak Stores, Inc.
Chicago, Ill., October 11-12; showing at Eastman Kodak Stores, Inc.
Milwaukee, Wis., October 18; showing at Eastman Kodak Stores, Inc.
Milwaukee, Wis., October 17; showing at Reimers Photo Materials Co.
Duluth, Minn., October 20; showing at Eastman Kodak Stores, Inc.
Minneapolis, Minn., October 21; showing at Eastman Kodak Stores, Inc.
St. Paul, Minn., October 24; showing at Eastman Kodak Stores, Inc.
Des Moines, Iowa, October 26; showing at Eastman Kodak Stores, Inc.
Sioux City, Iowa, October 27; showing at Eastman Kodak Stores, Inc.
Omaha, Neb., October 28; showing at Eastman Kodak Stores, Inc.
Kansas City, Mo., October 31 and November 1; showing at Z. T. Briggs Photo Supplies Co.
Wichita, Kansas, November 2; showing at Lawrence Photo Supplies Co.
Memphis, Tenn., November 7; showing at Memphis Photo Supplies Co.
Louisville, Ky., November 9; showing at W. D. Gatchel & Son.
St. Louis, Mo., November 11 and 12; showing at W. Schiller & Co.
Indianapolis, Ind., November 16 and 17; H. Lieber Co.
Chicago, Ill., November 21 and 22; showing at Norman Willets Photo Supplies Co.
Cincinnati, Ohio, November 28; showing at Simpkinson & Miller.
Columbus, Ohio, November 29; showing at Columbus Photo Supplies Co.
Pittsburgh, Pa., November 30 and December 1; showing at Eastman Kodak Stores, Inc.

Panoram Kodak

The advertisement of the Eastman 3A Panoram Kodak awakens the pleasantest memories of past days and gladdens us with a revival of non-pictorial but none the less desirable panoramic views we once enjoyed. No record picture is quite as satisfying as a panorama. There are many points of interest, the print divides itself into several pictures, but how the eye does delight in wandering over the expanse of landscape, seeing all that gladdened it as one stood in the midst of the scene and drank it in. Also, the pleasure of getting a single row, spread out group of picnic or lodge meeting. In the olden times we took waterfalls from top to boiling pool below with an A1 Vista turned on end. The new Panoram Kodak is a perfected instrument that produces real panoramas. Go to it and if you make a masterpiece let Morton of San Francisco—the Morton of Circuit fame—make you an enlargement up to heroic size if you wish and you can paper a frieze with it around your office or den.

Ilex Paragon

The Ilex Acme shutter is world renowned and recent developments have warranted the makers' claim that its use is universal. Its prototype may be found on leading European cameras. The Paragon Anastigmat, f4.5, produced by the same firm is another achievement worthy

of equally widespread recognition. In fact the Paragon is rapidly becoming accepted as one of the fine f4.5 objectives and its use on high grade instruments is increasing. Write to the Ilex Optical Company, Rochester, N. Y. and learn about it.

Koloray

Many an amateur Cine Photographer has spoiled a good reel by attempting to dye a part in one color and another part in a different color. This need no longer be done since a simple device made by Beckley and Church, Cutler Building, Rochester, N. Y., enables any projection owner to throw his clear, black and white films on the screen in shades of amber, blue, green or red, or in any combination of these colors. It is an attachment that may be put on in half a minute without tools or alteration.

University of California Classes

On page 16 of the announcement of Fall Classes of the University of California Extension Division we note a most important and highly gratifying item. "Six Trips Afield. Dr. H. C. Bryant and Mrs. G. Earl Kelly, afternoons to Bay Regions to obtain first hand knowledge of plant and bird life." This offers an opportunity to amateur photographers to hike with a definite objective. Their camera may give themselves a new pleasure and offer data in graphic form and lasting to others.

Readers interested should correspond with L. J. Richardson, Director of the Extension Division, University of California, Berkeley.

Schneider Lenses

Burleigh Brooks of 136 Liberty street, New York has given us an opportunity to play with the Schneider Xenar and we are enthused to the extent of advising any amateur and professional photographer who has an f3.5 lens in mind, to familiarize himself with this objective. The Schneider was new to us as it perhaps is to many of our readers and it is well to impress on our minds that the name is going to mean much in the photographic field as a guarantee of excellence. To add that Burleigh Brooks stands back of it with an unqualified assurance is all that any prospective buyer could ask.

The Elwood Enlarger

Make your specifications for what you have in a perfect upright enlarger, focussing or automatic, and then write to the Elwood Pattern Works, 621-623 East Washington street, Indianapolis, Indiana, and ask for the booklet of their Elwood Enlargers. Compare your ideal with what they offer at a startlingly reasonable price and you will become the owner of an Elwood. While you are at it ask for the pamphlet on the border printing device.

Silver and Gold Paper

B. Hopfen and Company are now prepared to supply the professional and amateur trade with Metallon papers and postcards in silver and gold. This sensitized product is exposed and developed just as any other gaslight paper and the image in black will be found on a metallic background. We have made some very attractive miniatures on this paper which, when framed in gold or silver looked exactly as if photographed on the metal. B. Hopfen, 235 Fourth avenue, New York invites you to write for particulars.

Harold Bennett With Eastman

We are officially informed by the Carl Zeiss, Inc. that Harold Bennett is now in charge of the Cine-Kodak Department of the Eastman Kodak Company with headquarters in Rochester. We hoped to get the official notification from Mr. Bennett but news is news and this is authentic.

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. XXXIV No. 11 NOVEMBER, 1927 Price 20 Cents

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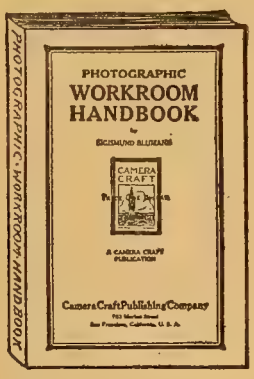

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SIGISMUND BLUMANN, EDITOR
Claus Spreckels Building, San Francisco, California
FOUNDED MAY 1900

VOL. XXXIV NOVEMBER, 1927 No. 11

Dr. J. B. Pardoe

The Pictorialist of Bound Brook, New Jersey

By Sigismund Blumann

Many a man has suffered the eclipse of much of his good work through some one outstanding achievement and Pardoe should have had a more spontaneous recognition over the world had he never achieved "Waiting at the Station." It is very like De Wolf Hopper's appearance in the legitimate—everyone called for Casey at the Bat. Only in this case the thing demanded or spoken of is the serious, famous picture.

The good doctor has been making splendid pictures, will make more, and it is to be hoped that his name will be connected with these many works and not only with that most reproduced of prints of which we speak. We shall not print it here but give you some less generally known and excellent by their own right.

Our subject was born in 1873 in Pennington, New Jersey, and began using a camera, he tells us, at the age of fourteen. Imagine what photography was then and consider its present status. His first outfit was a 5 by 7 view box with the trimmings of those days. He did his own developing and printing from the start, which is not surprising for notwithstanding the Eastman Slogan "You Press the Button We Do the Rest," Photo Finishers were not common and it might take from three days to a week or more to get one's developed negatives and prints therefrom back on order.

Foam Pattern *Dr. J. B. Pardoe*

And here is where we register a knock—the only one we could frame on the artist. If he has been developing his own all these years he has not made the progress he should for his technique is not equal to his artistry. We surmise his interest ceases when he has created the picture. Doing the doctor justice in reproductions is some job for the prints we have are in some cases underexposed and in others woefully spotted. That his art overtops criticism is a high compliment under the circumstances.

We learn that Pardoe enjoyed his hobby from the very beginning and that in 1926 he took to Pictorial work. From pictures of himself we judge he prefers a Graflex and a good lens. Let each reader supply the make he would choose for himself and the result will serve as well as a specification.

I wish it were feasible to print here the number of medals and other awards Dr. Pardoe has won but it must suffice to say that as a member of the Royal Photographic Society of Great Britain, the Photographic Society of Philadelphia, the Camera Club of New York, the Newark Camera Club, the Pictorial Photographers of America, the Photogphers' Association of America, and the unorganized Good Fellows of the World, he has made a place for himself which is no less gratifying to him than to his many friends.

SAN FRANCISCO

Under the "L" — *Dr. J. B. Pardoe*

The Thundering Niagara — *Dr. J. B. Pardoe*

And friends are his in plenty for he is not only a gentleman of gracious ways and manners but seems to thrive in the atmosphere of kindliness he himself creates. The article which follows is given the reader as an example of true amateur feeling. Doctor Pardoe may be taken as a model by others who are inclined to let the amateur spirit escape them in the chase for emoluments of various others. Photography is a noble sport, a high art. Let us all follow it with equally high purpose and whether we be professional or amateur, help to make an honor of being a photographer.

The Open Door — *D. J. B. Pardoe*

One of Barnum and Bailey's Best *Dr. J. B. Pardoe*

Nature Photography

By Dr. J. B. Pardoe
Illustrated by the Author

Photography to me is an inspiring and uplifting hobby.

It helps us to see and observe the beautiful in nature.

The camera enthusiast can spend many pleasant hours in Nature's Garden, strolling in the meadows or the woodlands, from tide line to the mountain top.

God in His goodness has provided us with no end of beautiful things. Most any kind of a camera will do, but the wonderful Graflex is a great help in photographing nature subjects, being always ready, like a gun with a hammer raised, ready to fire at a second's notice.

Camping Out *Dr. J. B. Pardoe*

Birds may be photographed on the wing. Buzzing bees, flying butterflies and even the Dragon Fly, said to be swiftest of flying insects, may be caught in the air.

I have a snap shot of two King Birds chasing a Hawk, that I got after many attempts. One day I was following one of our common butterflies, when an insect of some kind pounced on it like a bird hawk and flew away with it. I followed and succeeded in getting a picture of it with its victim.

It was that hawk of the insect world the Robber Fly.

An old apple orchard, with its many hollow trees, grasses, weeds and briar patches, affords good hunting ground for the camerist.

I have found in an old orchard near Princeton, N. J., the following birds nesting: that most wonderful of all birds to me, that harbinger of spring, the Blue Bird, the Golden Winged Woodpecker, or Higholder, the English Starling, which nests very early, even in April. The Wren, Kingbird that chases all Hawks and Crows, English Sparrow, Song Sparrow, Great Crested Fly Catcher, which sometimes lines its nest with a shed snake skin, Tree Sparrow or Hair Bird which, from the horse's tail lines its nest with horse-hair, Cat Bird, that lines its nest with small root fibre, Brown Thrasher, Summer Yellow Bird, the Gold Finch or wild canary which builds its nest in August of thistle down, last but not least the Robin.

I mention this list to show what a variety of subjects may sometimes be found on a few acres of ground, not to mention the variety of flowers, insects, etc. For the pictorialist, an old bent apple tree with a sunset for a background affords a pleasing subject.

I have hunted with a gun for many years, but now prefer the camera. A good picture of a bird or animal is much more desirable to me than dead game. It requires more skill to photograph an animal than to shoot it.

The tilting tripod top is a great convenience for a nature photographer; with it, you are able to photograph objects directly overhead or on the ground.

I would like to say in closing, that in the photography of birds especially their nests, great pains should be taken not to disturb them too much. Birds must be protected at all times.

On one of my tramps in Southern Jersey, I noted eleven Bank Swallow nests in a sand bank, upon my return a week later, every one had been dug out and destroyed. The work of some thoughtless boys.

Let me urge photographers to enter into the peaceful sport of hunting birds with a camera and while at it to do all in their power to preserve bird life and influence legislation to insure the safety of God's singers.

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TWILIGHT

By Bert Leach

The sun has battled valiantly,
And shot his fiery darts abroad,
His empty quiver trailed through blood,
And sunk into the purple sea.

Each little wave fawns on the sand
And whimpers like a hungry dog,
While through the ghostly rising fog
Pale gulls come straggling toward the land.

A single sail is seen, and gone,
Like some slight creature in a dream;
Then one by one the glad stars gleam,
Each star a little glorious dawn.

The Making of Stills on Motion Picture Film

By Karl A. Baumgaertel

Illustrated by Carl Erhard Siegel

We have, in the California Camera Club, several extremely successful workers making still pictures on motion picture negative stock. The most successful of these workers is probably Mr. Carl Erhard Siegel, whose methods this article describes.

Mr. Siegel is a quiet, unassuming chap, a hard worker and always willing to work just a little harder, if necessary, to help his fellow workers. He has, during the comparatively short period of time that he has been a resident of San Francisco and a member of the California Camera Club, made many friends.

He works, almost exclusively, with the Leica camera, making a picture the size of two frames of the motion picture film and for his enlarging, uses the enlarger made by the manufacturer of the camera for this particular purpose.

Mr. Siegel's enlargements are noted particularly for their absence of grain, and he is able to make prints up to eleven by fourteen inches, and even larger, from sections of his negatives, usually smaller than a postage stamp.

At first for development of his negatives, Mr. Siegel, after considerable experimental work, used the following formula, which he found extremely satisfactory:

Water	16 oz.
Pyro	17 grains
Glycin	70 grains
Sodium Sulphite (Anhydrous)	230 grains
Sodium Carbonate (Anhydrous)	230 grains

Marjorie Lebourveau *Carl E. Siegel*

Marjorie Lebourveau *Carl E. Siegel*

This is a tray developer, Mr. Siegel winding his film, emulsion side out, on a small flat rack just large enough to take the length of film used and developing it in a small tray. The time of development is twenty minutes at 65 deg. Fahrenheit. The film should be completely immersed and the tray should be rocked to keep the developer moving. The rack should also be turned at intervals.

While the above developer was satisfactory, it was found to be a little expensive where large quantities of film are developed, and after making further tests, Mr. Siegel found the following formula; sponsored by Agfa, to be equally or even more satisfactory, much more economical and as stock solutions are made up, a considerable time saver. This is a two solution developer.

Evelyn Johnson *Carl E. Siegel*

Solution A

Water	25 oz.
Sodium Sulphite (Anhydrous)	1¼ oz.
Glycin	½ oz.

Solution B

Water	12½ oz.
Pot. Carbonate (crystals)	2½ oz.

Under normal conditions use:

Solution A	2½ oz.
Solution B	1¼ oz.
Water	2½ oz.

This can be varied if greater or less contrast is desired. The direction sheet as furnished by the manufacturer with the developer suggests a number of possible variations.

The above is also a tray developer, the time required and the method used being the same as for the first formula.

It has been found essential that good full exposures be given and that the negatives be fully developed. Underexposed or thin negatives such as commonly used by pictorial workers are useless. This is easily explained, as with short exposure or short development, only the larger grains of silver on the surface of the emulsion are affected and the finer grains under the surface will not be touched, and will be fixed out leaving a rather grainy image.

It has also been said that artificial cold drying cuts down the grain, Mr. Siegel drying his films in front of an electric fan.

Jacqueline McCarthy — *Carl E. Siegel*

It is not necessary to use a soft focus lens or to diffuse the image by other means while enlarging to cover up grain. Where a soft image is considered desirable for pictorial effect, Mr. Siegel uses one or two thicknesses of chiffon stretched between small embroidery hoops, which can be purchased for ten or fifteen cents.

The technic of enlarging is the same as for similar negatives made in larger cameras. The paper and developer used should be one which will give the worker the results desired. Mr. Siegel uses P. M. C. Bromide and, as he desires full rich blacks, develops in Amidol, using the Wellington formula. Absolute cleanliness is essential at all stages of the process, the negatives must be clean, in enlarging the negative carrier glasses must be spotless as any grain of dirt will leave its mark, many times enlarged, on the finished print.

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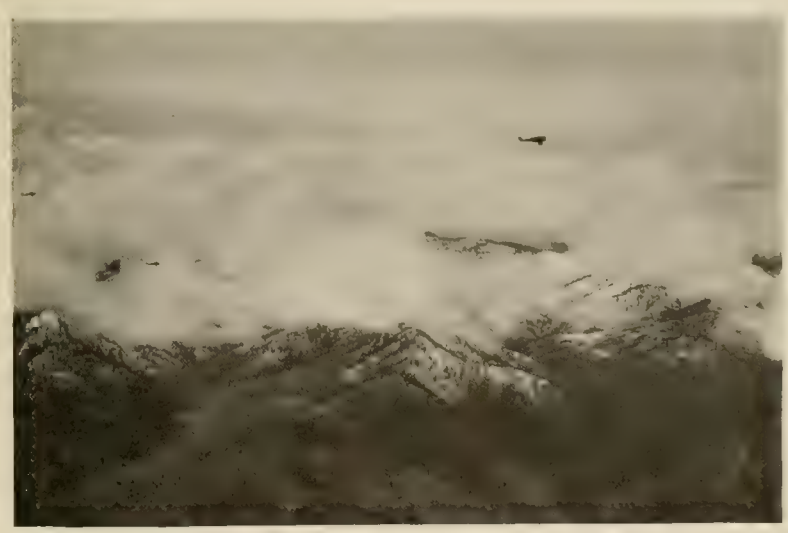
THE WHITE DESERT

James Courtney Challiss

From rim to rim far-reaching solitudes
Of white, where deep and bitter stillness broods,
Or where at times blue-finger'd winds of death
Dig graves for victims they have robbed of breath,
And leave no trace
To mark the place.

A desolate, illimitable waste
That few but hungry wolves have ever faced;
Yet he who dares, bewild'ring beauty knows:
The wild white desert of Siberian snows
That ever last . . .
Eternal, vast!



Some Newer Developers: What They Are and Will Do

By J. G. F. Druce, M. Sc.
(London) R. Nat. Dr. (Prague)

The subject of photography is one which above all others, is constantly acquiring an increase of knowledge and advance in method. There are a large body of enthusiasts who contribute to these advances and add to the general stock of photographic knowledge.

The process of development is one which perhaps receives most attention and yet our knowledge of it is still far from complete. From time to time announcements are made of new developers possessing some special merit. Among the multitude of developers available one or two well-tried favorites continue to hold the field and presumably will do so until supplanted by one with unquestionably superior qualities. As each new one is introduced it is quoted as being the "ideal" or "universal" developer and great hopes are entertained for it, alas usually in vain.

Neol, or amidol-salicylic acid $NH_2C_6H_3(OH)COOH$ has been the subject of a patent by Hauff's in 1918. The stock solution first recommended is rather troublesome to make up and must be used in conjunction with a solution of caustic soda (which is also an ingredient of the stock solution). The amount of the latter to be added is dependent upon whether the plate has been under, correctly or over-exposed. The stock solution contains—

Neol	20 gr.
Sodium sulphite crystals	185 "
Caustic Soda	8.5 "
Water to	1000 ccs.

For normal exposure this solution is diluted with an equal volume of water and a slight addition of a few ccs. of normal caustic soda solution are added. More is introduced in cases of under-exposure.

It is claimed that when caustic alkali, preferably potash, is used the developer will correct for gross over-exposure. This is said to be due to the pronounced tanning powers of the reaction products of the development. It is, however, difficult to see how this can operate and Luppo-Cramer (*Photo. Korrespondenz*, 1920, p. 270) has cast doubt upon its claim to corrective power.

Adurol, a bromine derivative of hydroquinone, is a recent developer which, when alone is usually used with potassium carbonate. It gives better results, however, with hydroquinone. A convenient solution being

Adurol	3 gr.
Sodium sulphite (anhydrous)	22 "
Hydroquinone	4 "

	Sodium carbonate	24 "
	Water to	1000 cc.

A few drops of 10 per cent potassium bromide solution may be added if a restrainer is desired.

Hydrocoerulignone $C_{12}(OH)_4(CH_3)_4$ is a new developer of the quinone type advocated by Dr. B. Homolka (*Phot. Korr.*, Festnummer, 1922, p. 29) in a paper dealing with the theory of organic development. He gives no working formula and the compound does not appear to have any outstanding merits.

Ortol, *O* methyl-aminophenol, has recently attained prominence since it has been recommended for giving warm tones by direct development. It is thus favored for gaslight papers and is kept in two solutions

(1)	Ortol	15 gr.
	Potassium metabisulphite	7.5 "
	Water to	1 liter
(2)	Sodium carbonate crystals	100 gr.
	Sodium sulphite	100 "
	Potassium bromide	3 "
	Water to	1 liter

One part of each is taken and diluted with 1-2 parts of water for normal exposures.

A new universal developer termed Glyconyol was introduced by Les Etablissements Poulenc Freres a little over a year ago (Bull. Soc. Franc. Phot. 1923 x. p. 14). Glyconyol is a glycine derivative. (Glycine is amido-acetic acid, itself a developer and known in France as Iconyl.) The new developer is phydroxy-phenylglycine $HO\ C_6H_4\ NH\ CH_2\ COOH$.

It gives good results with plates, films, papers and lantern slides. A difficulty with glycine is that the crystals are deliquescent and apparently the manufacturers found some such difficulty with the new derivative since this is marketed in concentrated solution. The working solution is made as follows:

Glyconyol solution	15 cc.
Water	80 cc.
Potassium bromide 10 per cent solution	5 cc.

In a scientific paper in the Journal of the American Chemical Society, W. G. Christiansen recently (1923, XLV, 2192) recorded the preparation of two new developers, namely, o-chloro-p-amino-phenol, and o-chloro-p-methyl-amino-phenol. The latter, he states, is equal to metol in developing powers. Plates and papers so developed are said to be indistinguishable from those developed with metol. No other reference to these compounds has been observed and no directions for the use of these bodies were given in the paper quoted. Christiansen's chemical methods for preparing the amino-phenol derivatives have been fol-

lowed. As this author states that the second (methyl) compound was the better, this alone was examined photographically. It certainly possesses good developing qualities, but the results are not superior to those obtainable with metol or amidol, at least not in the manner in which the compound was used. In these experiments it was used as though it were metol. It did not stand the test of dilution and it is doubtful whether it will attain wide use, although a series of trials might lead to the discovery of a better working formula.

Those who have occasion to develop in hot climates will be interested to learn that R. Pommot. (Rev. Franc. Phot. 1924, V 299) has found the addition of 20-30 gr. of chrome alum to a liter of ordinary amidol developer renders it possible to use this in a bath at 33° C (or 90° F.) with safety. It should be remembered, however, that chrome alum cannot be added to any developer containing alkali, since this would cause a green precipitate to appear.

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The Color Toning of Prints

By J. G. F. Druce

Supplementing my brief text in the October issue, it may be well to give the reader more specific directions as to how to pursue his object. The following will anticipate inquiries and give assistance to those who encounter difficulties.

The dyes which give the best results are methylene blue, malachite green and methyl violet. The first and last can be used in one per cent solution (containing a drop of acetic acid) and the second can be 0.5% or weaker. Red and yellow dyes are not so easily or satisfactorily fixed.

The dye solution selected is applied with the aid of a brush for two or three minutes until it is judged that the dye has been well taken up. It will be found in some cases that the image has been slightly intensified but that will not matter. The dye is then rinsed off and the print is placed in the clearing bath of 5% sodium sulphite or metabisulphite solution of half that strength. If this does not have the desired effect the print may be treated for a minute in a bath made up as follows:

Potassium permanganate	1 gram
Concentrated sulphuric acid	5 c. c.
Water to	1000 c. c.

While wet the print may still appear to have its "whites" tinted but this will largely disappear on drying. It is well, however, to avoid white borders as these will attract attention to any residual coloring retained by the vehicle of the print.

By carefully following the above procedure it will be found possible to obtain pleasing color tones on prints, especially enlargements.

Camera Adventures in Structural Engineering

By Ralph J. Eddy

Illustrated by the Author

AN OPPORTUNITY comes to nearly every camera-owner at some time to perpetuate the detailed developments of a large industrial project. The fascination lies in catching deft records of fleeting situations which pass into the structure, never to be seen again.

The construction of an arch span to carry the Pacific Highway over the Willamette River at Oregon City was a favorable engineering subject for the photographer. Operations were bold, uncommon, spectacular. The great river provided a charming environment; at every turn there were pictures. The views which I was able to get on this work were in themselves a pleasant reward for the effort expended, but there was a little unexpected remuneration besides.

It is not to be expected that a plain, ordinary photographer can unravel the complicated combination of material and performances on a structural project. The co-operation of a good engineer is the one feature which puts accuracy, authenticity and logical sequence into the camera record. Not every engineer will exercise as great patience and helpfulness with a rank camera-nuisance as did Mr. C. P. Richards, on the Willamette bridge work, with me. However, a good clear picture record has some value with any builder; a photographer can scarcely make up for the inconvenience of his own presence, if he gives such a man all the pictures he can use.

The camera used in getting my structural views was a $3\frac{1}{4}$x$4\frac{1}{4}$ Graflex, equipped with Bausch & Lomb Tessar at f. 4.5. Nothing else was needed until the bridge was completed. Light weight and ease of operation gave freedom and confidence in ticklish places: on rickety scaffolds—while astride a narrow girder—or perched on top of the arch, a hundred feet above water. Lens speed was mighty convenient when some important bit of work just had to occur on a bleak, cloudy day. Material cost was an item with me; yet one cannot be so very saving with film and still get worthy results. Often have I photographed a subject and barely rolled up the film, when there was a change of arrange-

ment, rendering the situation much more graphic and real. The only thing to do was to take the same scene again. It suits me better to be using small-size film when the supply bill comes in.

There is always some novel feature about everv job: some ingenious adaptation of means to ends, that builders understand, but perhaps has never been tried under the same conditions before. The Willamette River bridge presented several knotty problems which were handled in such a resourceful manner that the project became quite noted, both in popular and engineering circles. Fortunately for me, I discovered a few situations early enough to get them well represented in pictures. There was a demand for these pictures for publication in magazines, popular, mechanical and scientific—especially when accompanied by short descriptive information.

These little adventures in the field of publicity add a new kind of zest to camera work—provide another sort of goal to be sought after. One need not be styled a rank sensationalist when seeking out the fine features that make a photograph worth publishing. There, one gets a motive of expression, besides a thorough training in the art of being understood.

My prize adventure resulted from a very simple acquaintance with the causes of things; there was nothing exciting about it at all. The Willamette arch was fabricated from huge sections of rib-steel, milled to fit the space exactly, between two piers. The problem was to sustain so colossal a structure during erection, without the aid of any ground support whatever. It happened that the new arch was replacing an old suspension span in identically the same position. So the towers and cables of the old bridge performed their last service in supporting the dead load of new steel until the last segment was placed, and the arch was able to stand alone. Two photographs and a short description on this idea returned me $25 from a magazine, besides capturing a first-prize of the same amount in a photo contest of mechanical interest. There was nothing complicated about the method; but it was a happy idea, and it replaced other more elaborate plans which might have in-

volved vastly more time, labor and expense. Editors usually prefer straight, common-sense photographs and ideas.

A decidedly modern application of cement was associated with the the Willamette span. The structure as a whole was designed in concrete. Two monstrous piers of solid construction were topped off in graceful tower-like lines, rising almost a hundred feet. The artistic effect was perfect—if only the steel arch were in harmony. Not to be outdone, the engineers encased this great body of steel in "Gunite." Of course there also existed substantial, practical reasons for applying a thick, almost impervious covering to the metal plates. Now, "Gunite" is a skillful mixture of cement and sand, with water added, "shot" into position by a "cement gun." It was not a perfectly common experience to observe a man holding the nozzle of a "gun" against the hard steel, while a plastic coating of concrete built up under the impact. I photographed him in many different positions—directing the stream upward, downward and sidewise. All of the apparatus in use came in for several sessions with the little Graflex.

Returns from the "Gunite" adventures came from several sources. First, there was a magazine requiring four views for illustrations. Then, the company manufacturing the "cement gun" used a quantity of large prints at regular prices. And that was not all.

This particular "Gunite" job had an electrical phase which was no small feature it itself. Concrete will not hold permanently to bare steel; "Gunite" always contains an inner fabric of metal to give it tensile strength. In this case, a network of rods was welded to the rib at points averaging about a foot apart. A finer mesh of wire netting was then tied to the rods. The welding was all accomplished electrically. A high-power transformer produced just the right sort of current to fuse the metals together, when a short-circuit was formed at the terminals. With each contact of steel upon steel there was a powerful, blinding flash. Workmen wore helmets of a grotesque character, to shield their eyes and faces from the fierce, burning glare. Photographs of these men in action might have been taken in some other world; so weird and unnatural did they

appear. The local halation, which resulted in the picture, seemed like quite the proper rendering of the scene. It was surprising, though—thanks to the latitude of Graflex Film—how much detail it was possible to get, even right up to the working tool in the welder's hand. General Electric Co. was glad to get prints and negatives showing this novel use of their apparatus.

It is not to be supposed that the project lacked in sensational aspects. There were heights above the water—and depths below—where men labored to accomplish great things. A catamaran tied in midstream floated a tall derrick for hoisting heavy sections of steel to the topmost crest. Beneath the river's smooth flow, lurked a depth of more than a hundred feet of murky water, which never gave up any tool unwittingly dropped in. I have a good Eversharp pencil down there to this day. It did not seem necessary to emphasize or dwell on the visionary element, because actual realism was quite strange enough. But there was an adventure where sheer accomplishment crowded to the front and scored one exciting incident.

Because traffic over the river was held up by working conditions for nearly a year, it was found necessary to erect a small temporary suspension bridge nearby. After the main cables had been hung and all materials cut to size, the floor beams were swung and a passage-way established entirely across stream in the course of a single day's work. This made a good story of the thrilling construction speed obtainable when every element has been carefully calculated in advance. I made photographic records from time to time as the work progressed, but the locations available did not seem to bring out the real story. A "close-up" scene of a very animated operation in mid-air was the picture I wanted. and it could only be secured from the cable tower on the other side, as the workmen approached it for the finish. This happened during one of those short, grizzly days of mid-winter, so I waited and watched while the afternoon light began to fade. Shortly after four o'clock the correct moment arrived for a rather dubious exposure of one-twenty-fifth of a

second, with lens wide open. Never has lens speed been of more service to me, for this one view brought out the idea so graphically that the whole feature was eagerly accepted. The resulting negative was a trifle flat; however, a good 8x10 enlargement was secured on contrast bromide.

After what had seemed to me a most delightful season of building operations, the beautiful Willamette River arch was completed. How wonderful is the camerist's point of view, which records the triumphs and accomplishments of progress, without visualizing the problems—the grimy toil—the disheartening disappointments. With the bridge a standing, glowing reality, the photographs which came down from that interesting construction period were to occupy a tiny niche in history. The State Highway Department used two sets of enlargements to put away in their office files. It turned out afterward that the niche reserved for this particular record would carry it forward into history farther than I had ever dreamed.

Dedication of the Willamette River arch was really a notable event in Oregon. In addition to many local celebrities, the affair was attended by no less a personage than James J. Hill, son of the famed "empire builder." Mr. Hill, in the course of his post-banquet remarks, enumerated the many world-famed bridges which he had gazed upon in all parts of the globe. Then he gave credit to this, our own Pacific Highway span, as ranking high among those structures for grace of design and adaptability of construction.

Strangely enough, preparations for this fleeting event had included something of a permanent character. A neat little booklet was arranged by the program committee, containing a bit of local, historical and engineering interest. Probably because they were most easily available, mine were the only scenic photographs included. The construction scenes were considered suitable, and so a double-page spread was arranged, containing twelve pictures, in reduced size but still easily perceptible. I thought it quite a fitting climax to my camera adventures.

But there was another development coming, which illustrates the lingering influence of some kinds of pictures. It was nearly two years after the bridge-dedication that the local Congregational Church prepared to lay a cornerstone. Splendidly designed and permanently constructed in solid concrete, the new structure would provide a worthy contemporary with the great arch span. Inside a strong copper box, hermetically sealed, the little program-booklet of illustrated information was placed with other records and documents. The copper receptable was imperishably imbedded in a massive block of concrete, and dedicated to eternity. Who knows what far-removed generation of the future will puzzle over the mysteries (?) of structural steel, electricity, and "Gunite"? The possible scope of a simple camera adventure is not always realized by the photographer.

Photo Etching for Holiday Cards

By Sigismund Blumann

There has appeared in this magazine each year something new and, we hope, something useful especially fitted to the Christmas season, and to us it seemed the end of novelty had been reached. We were put to it to find a new way of doing an old thing or to invent something entirely original. What follows can hardly be called original but the application is sufficiently different from any previous, and certainly unknown to a large enough number of our readers to pass for our own.

You have been shown how to make a line drawing of a photograph by penning with waterproof india ink on the print, bleaching out the image, copying the remaining line drawing and printing from the resultant negative on a matt or non-emulsion paper. In that way you obtain something resembling an etching. What the critical observer missed and even the layman sensed was the lack of etchers stroke, the burr of the lines.

Try this and see if the true etching effect is not easily achieved. Of a certainty your skill, dependent on natural talent or cultivated ability will help or mar the product but trying, in this case, is simple, cheap, and interesting.

Take a chosen and fitting picture and lay a rather heavy sheet of clear celluloid over it. Pin down print and celluloid at the four corners with thumb tacks and instead of drawing with pen and ink proceed to scratch deeply or cut the design in the celluloid. You may use a sharp pointed penknife blade, or better an etcher's tool. When this has been done to your satisfaction wipe off the shavings and with a toothbrush clean out the cut lines.

Now make a little mop of some soft rag and with it rub out black or brown printer's ink on a glass plate till the rag is impregnated but not sodden with the pigment. Rub this mop over the engraved celluloid till all the indentations are filled with the ink, then with a clean rag stretched tightly over a piece of cardboard clean away all the surface ink so that your celluloid sheet is absolutely clean and clear except in the lines. Let this positive dry and from it make a negative by contact.

We have spoken only of engraving over the photograph but should you desire a design around the picture, a border or lettering, all you need do is to pin the celluloid before inking, over what you want to trace and engrave that in the same way. You may even use your signature to give an especially personal touch.

All of which will give you results novel enough for most purposes. Should you be really ambitious you can produce real etchings by laying the inked and cleaned "plate" upon etchers or offset paper or cardboard and between a bromoil pack or blanket run it through an etchers or bromoil transfer press, whereupon you will have achieved a genuine

etching. Possessors of the splendid Drem Bromoil Press are especially fortunate in that the center pressure adjustment enables them to get even pressure without experimental spoilage, thus producing lines of equal width and density.

If the paper to which the design is to be transferred be steamed or water be sprayed upon it with an atomizer the process is facilitated.

If your picture be of the proper sort for such treatment and especially if it be of Oriental decorative pattern you can now easily make your photo-etching into something different from anything you have seen. As to whether it be desirable when so treated remains for your taste to decide.

Your print being dry you will rub it over with the following waxing paste reprinted from The Photographic Workroom Handbook, page 60:

Floor Wax (dissolved in a jar placed in hot water).....10 parts
Turpentine ..... 2 "
Japan Dryer ..... 2 "

Use when cold and if thicker than heavy molasses add a little turpentine. If the print be sharp and clear it may be further enhanced by adding just a touch of Burnt Umber or Sepia Oil Color to the rubbing paste, of course to the amount you are using and not the jar.

Should you desire a ready made preparation possessing added merits and diverse applications buy Probus Print Lustre of your dealer and use it in the same way. If you find this too thin rub it up with a small quantity of ordinary floor wax.

The rubbing is best accomplished with a ball or mop made of a piece of heavy muslin about ten inches square with as much cotton batting as will squeeze into the size of a large walnut torniqued in the center. Put the paste, about as large a quantity as will cover a ten cent piece, on an old plate, add the slightest touch of the color and rub well into the mop, then rub gently, evenly, and firmly withal over the print. When well distributed take another mop of the same sort and rub over the waxed print that bronze powder known as Dark Maroon. Use the bronze sparingly and rub very lightly so as not to disturb the wax coating. In an hour or two you may rub briskly enough to remove the surplus bronze and bring out the picture. Polish with a canton flannel rag and you will have something resesmbling a Japan Wood Cut on Bronzed paper.

I have succeeded in coloring over the bronze with crayon pencils, giving but a mere suggestion of tint to masses and faintly shading details, so as to excite the commendation of fastidious persons. You may do still better with greater skill and more time. Speaking of time may tempt you to being finicky in this work. Don't do that. Work rapidly and for broad, sketchy effects. In fact it doesn't matter if the bronze be entirely wiped off from parts, since the undercoat of brown tint will carry the sense of color.

A National Photographic Society of America

By Sigismund Blumann

The Royal Photographic Society of Great Britain is one of the outstanding organizations of the world. Its strength lies in the good it has done and is doing for photography. Some of the support it gets from the United States is due to the amusing ambition of Americans to hold titles and tack initials to their names. An ambition myself can understand for sharing it with my countrymen.

Accepting the fact that work performed, service rendered lies back of each Associateship and Fellowship in the Royal, we are convinced that the force that works for universal good is the incentive created toward better photography. Historically the Royal is a respect-worthy institution and for photographic history it has done much with carefully kept archives and a richly endowed museum. Scientifically, though it has not the men or minds to equal the Germans in the same field, it has created a solidarity and singleness of purpose that has accomplished wonders.

Unfortunately, we in America, we who merely pay dues and submit pictures once a year give little to the larger good and feel the transaction equitable when we get some initials to tack to our name and have a print or two accepted at the Salon. Those initials must belie our democracy. Our insistence on tacking them to our written signatures and printing them on our letter heads must make our British cousins laugh. I have laughed at myself but have the courage to be honest with myself and confess to myself and the world that deep down, way back in my mind I, too, am vainglorious.

Be that as it may, why should not this great country, with a National Art, a National Geographic, and a half dozen other specific National Societies, have a National Photographic Society qualified to give Associateships and Fellowships and thus offer all the incentives, gratifications, and do as much good for photography as a foreign body, more or less out of touch and sometimes rather out of sympathy. Nor should such another society detract, hamper, or interfere with the older. On the contrary, taking what is best from the Royal, profiting by its experiences and merits and its vicissitudes and faults we could in time supplement, help, increase the universal good.

The Smithsonian Institute in Washington, D. C., has evinced an interest in photography, an active interest and to some purpose. Financially this great affair has been more or less in need of support. Our National Photographic Society should be in our national Capitol and could best be incorporated with the Smithsonian. It must be so conceived and so conducted as to be for all times free from politics, governmental or photographic, it must function internationally as does the

British, and it must never be allowed to become competitive with the British or other domestic organizations resembling it.

Its degrees or titles must be carefully conferred and without fear or favor, granted or withheld. The reputation for justice, efficiency, freedom from prejudice, must be the factors of its strength. With such considerations pre-assured there should be no difficulty in getting ten thousand members at five dollars a year within a few months of the announcement and prospectus. The first five hundred might be admitted without entrance fee but not exempt from dues, the others on payment of an initiatory fee or five or ten dollars.

Ways and means will suggest themselves as need arises. I anticipate the noblest support from the big Englishmen who will see in such a movement, not a rival but an ally. They will, probably, hold themselves ready to our request to be helpful with suggestions and support.

To you, and you, each good reader, I would say, get behind this movement with a personal interest and some action. Write to your representative in Washington, to the Curator of the Smithsonian Institute, and to the President of these United States. Let them know what support they may expect and how sincerely you desire a National Photographic Society of America.

There will be carpers—the knocker is always with us—there may be insiduous influences to the contrary of your wishes in the matter. Let your purer purpose and your firmer will work to win. Having said which, please eliminate me from your consideration as a leading figure in the present connection, and accept me as one with you in the striving.

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Law For the Photographer

By M. L. Hayward

THE UNREGISTERED CHECK

If a photographer delivers to the Brick bank for collection a check drawn on the Sand bank, and the Brick bank sends the check to the Sand bank by a total stranger or by a person of notoriously bad reputation, and the check is lost, this may be sufficient evidence of negligence to render the Brick bank liable for damages.

"A transmission of the check by a piccaninny aboard a mule, would be a 'forwarding direct,' but under most circumstances a jury would fail to invest the transmitter with such diligence as the law requires," says the Idaho Supreme Court.

Suppose, however, that the Brick bank forwards the check by unregistered mail. Is this sufficient evidence of negligence?

This point was passed on by the Idaho Supreme Court in a case reported in 250 Pacific Reporter, 648, where the Court ruled in favor of the bank where it is the custom of the bank to forward collections by unregistered mail.

"However since there was uncontradicted testimony that the bank's established custom was to forward its collections by ordinary mail, an instruction that it was a question of fact whether it was an act of negligence, may have been on the facts improper," said the Court.

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THE DOUBLE PRESIDENT

If a photographer gives a note to B, B agrees to hold the note until maturity, but immediately transfers it to C, who has no knowledge of the agreement, and takes the note in good faith and for value, C can collect the note from the photographer.

A majority of the cases that arise, however are not so simple, as, for instance, the case of First National Bank vs. Bailey, a decision of the Supreme Court of North Dakota reported in 210 N. W. 26.

The evidence in this case shows that a photographer gave a note to a North Dakota corporation as collateral, the corporation agreed that the note would not be transferred, but did transfer it to a bank for value, the bank sued, and the photographer relied on the oral agreement.

"We took the note in good faith before maturity, for value, and without any knowledge of the agreement," the bank pointed out.

"I admit that rule in ordinary case, but it does not apply in this case, where the president of the corporation was also the president of your bank," the photographer retorted.

The Court however, in the case referred to, ruled in favor of the bank on the ground that the knowledge of the president was not chargeable to the bank.

"While the knowledge of the agent is ordinarily to be imputed to the principal, it would appear now to be well established that there is an exception to the construction or imputation of notice from the agent to the principal in case of such conduct by the agent as raises a clear presumption that he would not communicate the fact in controversy, as where the communication of such a fact would necessarily prevent the consummation of a fraudulent scheme which the agent was engaged in perpetrating," said the Court, quoting from an earlier Massachusetts decision.

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Consult a good lawyer when the need arises and if he advises against going to court, you will know he is good. S. B.

New Competition Plans

Beginning with January, 1928, the monthly awards of medals and prizes will be discontinued. Instead there is to be a yearly cash and subscription series awards amounting to about a hundred and fifty dollars and the Camera Craft Silver Cup for the Club having the greatest number of entrants who have achieved an award or awards during the year.

Here is the plan. Each month there will be two competitions, as hitherto, an Advanced and an Amateur. First, second, third, fourth and fifth awards will be made in each class and certificates given to attest the same. The prints so distinguished become the property of Camera Craft with the right to reproduce. These shall be published as at present.

In December of each year the first award prints shall be judged by a special jury for the First Prizes in each class, respectively, the second award for the second prizes, the third award prints for the third prizes, and so on.

The Camera Club showing the most members who have entered prints will get the silver cup to keep for all time.

Read these conditions and, please, understand any oversight or error on the part of the contestant will automatically disqualify the print and the maker from whatever prerogatives are offered.

Each print must have the name and address of the sender on the back.

Prints entered with the intention of getting Club credits must be plainly marked in addition to the name and address of the maker with the name and address of the club.

Prints may be mounted but unmounted are preferred.

Hand-colored, or hand-worked prints are not acceptable. This does not apply to Bromoil and kindred processes but means water-colored, crayoned, etc.

When stamps are enclosed sufficient to cover the prints not receiving an award will be returned. Many write "Stamps Enclosed" but fail to enclose. Such prints are held for a reasonable time subject to remittance.

Prints must be sent to arrive at this office on or before the Fifth of each preceding month. In other words the closing date is the 5th of each month preceding the month of the competition.

Certificates will be made attesting the monthly awards so as to reach the winners about the first of the month.

Monthly Awards

A First Award Certificate, a Second Award Certificate and three Honorable Mention Certificates properly engrossed.

Yearly Awards

Advanced Class		Amateur Class	
First Prize	Fifty Dollars	First Prize	Fifteen Dollars
Second Prize	Twenty-five Dollars	Second Prize	Ten Dollars
Third Prize	Five years subscription	Third Prize	Three years subscription
Fourth Prize	Three years subscription	Fourth Prize	Two years subscription
Fifth Prize	Two years subscription	Fifth Prize	One years subscription

The Camera Craft Silver Cup

To be awarded to the Camera Club having the most winners during the year. Not the most winning prints but the most individuals winning awards. This cup becomes the property of the club and is not subject to any future contests or conditions.

The Annual Awards

Are subject to two general conditions: They shall be awarded only to such contestants as have entered three times during the year. Not three prints but three months of the twelve. Each class shall be judged by itself for the prize for that class. Thus the first award advanced prints shall be judged as a class, the second award advanced as another class, and so on in both advanced and amateur classes.

NOTE—The subscription awards may be transferred to any person the winner designates and the five, three and two years awards may be so transferred as to go to five, three, or two different individuals for the same year. If so desired we shall be pleased to send an attractive Christmas card stating that a year's subscription has been ordered for . . . as a gift from . . .

Silver Medal Print — *Dr. K. Koike*

NOVEMBER ADVANCED COMPETITION

SECOND: *Bronze Medal, Ferdinand Kretschmer*
THIRD: *Horace Tyzack*
FOURTH: *John Skara*
FIFTH: *Franz Pfennigbauer*

NOVEMBER ADVANCED PICTORIAL COMPETITION

NOVEMBER 1927 COMPETITION
Advanced Pictorial

Peder Aane
Hans Auerbach
A. F. Bouton
Gustav Breitel
John Burtchell
S. B.
Jean Couviere
Michael Delaney
G. P. De Lucci
A. V. Del Vivre
V. Orlando Dolfi
Marcus Elton
W. Everton
Otomatus Ikuta
E. Gordon Jones
H. S. Kaito
Hiroma Kira
Dr. K. Koike
Ferdinand Kretschmer
A. J. Krupy
Donald Macdermid
J. D. McCauley
John Morris
M. A. Obremski
A. J. Pandian
Fr. Pfennigbauer
John Skara
Maurice Smith
A. M. Tomlinson
Horace Tyzack
Alfons Weber

NEW RULES — 1928 — CASH AWARDS
See Page 535 for Particulars

Silver Medal Print — *Nolan Richey*

NOVEMBER AMATEUR COMPETITION

SECOND: *E. K. Freeman*
FOURTH: *A. W. Clark*

THIRD: *Alexander Krupy*
FIFTH: *A. Blackie*

NOVEMBER AMATEUR COMPETITION

NOVEMBER 1927 COMPETITION
Amateur Pictorial

A. Blackie
J. Blumenthal
Dr. C. E. Bousfield
G. Brun
S. Bruzas
Malcolm Carpenter
C. K. Carr
Joseph C. Call
A. W. Clark
Mrs. T. Collison
Henry Copeland
C. Duval
L. E. Edmondson
Charles Fingerman
E. K. Foreman
Richard Gluck
Arthur Goebe
Malcolm Greasley
R. Haralik
William Hodges
Miss Margaret A. Hoffman
P. E. Jewell
J. C. Keith
T. Kojima
A. Kurihara
Miss Janet Maclaren
E. J. McAllister
R. N. S. Mani
R. Martin
Stiles Martin
R. Mawrence
Helen E. Miller
J. C. Moddejonge
F. L. Owen
Miss Edith Pierce
T. C. Richards
Nolan Richey
J. C. Rodgers, Jr.
R. Sankaran
Beryl Slate
H. P. Stewart
Mrs. A. Tomfohr
William Vestal
G. R. Wallace
T. M. Waumsley
P. O. Weston
W. Woestman

NEW COMPETITION RULES FOR 1928
See Page 535 for Particulars

IS FRIENDSHIP "THE BUNK"?

When we came to Camera Craft we had wonderful ideas of being able to get across a message to photographers. We were full of the true spirit of the amateur,—that of doing a thing for sheer love of the doing and of taking all others who loved the same thing as friends. It was an ideal and after three years we still hold to it. The results have been more than gratifying. They have been astounding. Thousands of readers have met us on the basis we established, professionals as well as amateurs, and the mails brought letters from the most remote places addressed as to an intimate and old established friend.

Now and then comes a letter of another sort. Some individual glorying in a sense of superhuman incisiveness, hard-boiled and glad of it, boastful of the misfortune, in fact, writes in somewhat this vein—

"This personal atmosphere and friendship Bull is all the Bunk. It may get over in the small towns but it makes the wise sick. Cut it out and forget it."

Assuming for the sake of argument that we are sincere, that we are not also hard-boiled but on the contrary pretty soft and boastful of having survived the vicissitudes of a rather eventful life, and that we really feel a true friendship for our readers and truly are sending out a personal message in every issue of this magazine. Assuming that our appeal is mostly to those who live in small towns. Is there not a severe arraignment of the city in that? Is friendship "The Bunk" in cities? Does good faith and good will and a sharing of interests and enthusiasms exist only in the unspoiled country places?

Fortunately this is not so. A vast number of the letters that encourage and cheer us on come from the largest cities, from New York, Chicago, Boston, Philadelphia, Los Angeles, London, Paris, Berlin, Madrid, Vienna. We have had to send many of them to our translator to fully get the heart to heart communications clearly. Some are the passing whim of a spare moment and some are just "Applesauce" prompted by a sardonic humor, but the great majority of them are deeply sincere and they sink deep and mean much to us.

There are some, of course, who cannot conceive of friendship made otherwise than by personal contact and long association. Some estimate friendships as business assets. Fortunately but very few refuse to accept friendships on some basis or another. Very few indeed condemn friendships in the abstract as "The Bunk."

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SPEAKING OF POETRY

The best argument against my verse and the giving of space to it in our magazine is that so many really fine poets are sending me rich material. Challiss, Leach, and the dear, simple heart songs from Mrs. Reed who on her farm in New England hears the sound of the spheres.

I have gathered a good company about me and in their light mine glimmers faintly, but now and then you shall have to indulge me. If it be a tiny chirp at least it strikes no discordant note. To hearts attuned even my songs carry something, and to those who are galled and goaded it should convey a message,—Why bother when you are not compelled to read?

Motion Pictures, What Are They?

(Continued from October Issue)

With the genius that entitled him to winning this man now gave thought to his problem and its wider applications. The popularity of the peephole machine was fitful and transient. One person at a time, only, could see the show and interest is increased and intensified by the joint enthusiasm of a crowd so the next move was to find a way whereby several persons could see what was going on. The first plan was to convert the Kinetoscope into a projecting machine.

While evolving this Birt Acres was introduced to Paul. Acres was an inventor then in the employ of a concern making photographic plates and papers and he had designed a machine for the rapid printing on bromide paper from dry plates. The intermittent start and stop feature of this invention gave the clue to what had been bothering Paul. He was now able to make a camera for taking moving pictures and by the same principle to project them in a series of intermittent exposures on a screen about seven feet across.

Our English writers naively say that the British people were now enthusiastic at finding that one of their own countrymen could produce and project moving pictures but that the pictures were better than the American. The matter of principle is not for present discussion. It was not a game of cricket but cold-blooded business.

In 1896 the first public demonstration was made at the Finsbury Technical College in London. The Paul Theatograph created considerable excitement and lead to a partnership with Sir Augustus Harris in the showing at the Olympia. They expected to withdraw the show after a month but its success was so decided that the Olympia became a Motion Picture Palace from that time. Quoting once more an English authority, "This was the first picture palace in the world; that is to say, the first establishment in which the motion picture was exhibited as a complete entertainment. From it the whole modern development of motion picture and the chains of picture palaces girding the world, may be said to have sprung."

The complete outfit as then made sold for about $400 and the demand was overwhelming. The factory at Hatton Garden could not turn out enough to supply the market even though work was continued through the nights. Paul was indefatigable. Personally he supervised the operation of twenty shows in the kingdom. The Alhambra followed the Olympia. This contract originally read for two weeks but was extended to over four years.

The Theatograph was renamed the Animatograph. Paul himself superintended the productions and the showing for two or three years and only retired to the manufacturing end when that became imperative.

Other theaters now clamored for contracts and a new difficulty arose—how to get capable men to run the machines and when to find time to train them as found. All this time the managers were completely at the mercy of Paul and his convenience. He travelled from house to house to run the machines and the shows had to be timed to suit his schedule.

The oddest thing this remarkable man did, oddly enough, is most to his honor. Sensing the entrance of the speculator he developed a distaste for the whole project and suddenly, in the latter part of 1898 he completely threw aside all activity and interest in motion pictures and returned to his early occupation of making of scientific instruments for electrical measurement.

The next installment shall tell of the Lumiere Brothers and their contributions to the science, art, and industry of Moving Pictures.

(To be continued)

Association News

ALVA C. TOWNSEND, Lincoln, Nebraska, *President*
CHAS. AYLETT, Toronto, Canada, *1st Vice-president*
D. D. SPELLMAN, Detroit, Michigan, *2nd Vice-president*
JOHN R. SNOW, Mankato, Minnesota, *Treasurer*
J. W. SCOTT, Baltimore, Maryland, *Chairman Commercial Section*
PAUL TRUE, New York City, *Chairman Manufacturers Bureau*
L. C. VINSON, 2258 Euclid Ave., Cleveland, Ohio, *General Secretary*

PHOTOGRAPHS *Tell the Story*

What Is Doing

The following prospectus for the ensuing year will interest the membership and stimulate the profession. We print it verbatim without comment since nothing is left to be said that the lines and between the lines does not convey.

Traveling Exhibit

The traveling exhibits are now ready to go on tour for another year.

Secretary Vinson reports that this year he has four traveling exhibits representative of the work of the best portrait photographers in the country. Each exhibit has between 100 and 125 prints. In addition, there will be two traveling exhibits representative of the work of the best commercial photographers.

These exhibits are available to any member of the P. A. of A., any club or association or to any art museum. The only cost or restrictions in connection with these exhibits are that the applicant is requested to pay all express charges and be responsible that the pictures are returned in good condition and kept clean and that none are stolen while in his possession.

In the first six months in 1927 these exhibits were shown in twenty-five cities. Already the demand is so great that the exhibits are booked two months ahead. Any photographer or club desiring these exhibits should write immediately to the secretary's office, 2258 Euclid avenue, Cleveland, Ohio.

Speakers Bureau

One of the new departments of the P. A. of A. is the Speakers Bureau.

For a long time the National Association has felt the need of closer contact with and greater service to the local clubs and associations. As one means to this end, they have established the Speakers Bureau.

It is expected that over fifty or more of the leading photographers and manufacturers will volunteer their services in this connection. These men and women are among the foremost photographers and business men that the photographic profession has. They will carry to the members of the clubs an inspirational message of great importance. They will speak or lecture on every phase of photography, technical, artistic, as well as its business aspects such as costs, advertising, sales, etc.

There will be no charge for the services of these speakers other than that the club or association will be asked to pay their expenses while away from the office. Clubs wishing the services of any of these speakers are requested to write the secretary's office at least six weeks to two months in advance so that the speaker will have plenty of time to arrange his business affairs.

The following is the first list of the speakers whose services will be available:

O. C. Hansen, "Making of Scenic View Photographs" and "Photo Finishing," San Francisco, California.

Ford E. Samuel, "Photographs from the Album of Life," "Inspirational," Oakland, California.

Joseph D. Toloff, "How to Make Photographs That Sell" and "Handling of Different Subjects," Evanston, Illinois.

James H. Brakebill, "Inspirational," "Ethics," or "The Way I Make Photo-

graphs in the Operating Room," Knoxville, Tenn.

Arthur Paul, "Business Talks," Rochester, N. Y.

Z. T. Briggs, "Advertising," Kansas City, Missouri.

W. E. Burnell, "The Use of Electric Light for Portraiture," and "The Lens from a Photographer's Standpoint," Penn Yan, New York.

Lee F. Redman, demonstration of "Child Photography," lecture on "Home Photography," Detroit, Mich.

Charles F. Townsend, "Pictorial Composition and Balance Applied to Photography," "How to Handle Different Classes of Subjects in the Posing Room and Points on Operators' Personality," "Fundamental Principles of Posing and Lighting for the Beginner," Des Moines, Iowa.

John Laveccha, "Portraiture and Photography," Chicago, Ill.

Nicholas Haz, "Composition," "Posing of Groups," New York, N. Y.

Emme C. Gerhard, "Operating and Salesmanship," "Composition," St. Louis, Missouri.

John F. Sherman, "Organization," and "Advertisng," Newark, New Jersey.

Charles D. Kaufman, "Organization and Co-operation," Chicago, Illinois.

John P. O'Callaghan, "Aerial Photography, its Commercial and Military Possibilities," San Francisco, Calif.

Guy N. Reid, "The Air Brush and the Photographer," Fort Worth, Texas.

T. E. Halldorson, "Lighting in Portraiture," "Lighting as it Affects the Business of the Studio," Chicago, Illinois.

O. C. Conkling, "Child Photography," St. Louis, Missouri.

Charles Aylett, "How to Pose the Model," Toronto, Ont., Canada.

D. D. Spellman, "Association Membership and How to Cash in on It," Detroit, Michigan.

John R. Snow, "The Year's Program and the Association," 'Mankato, Minn.

J. W. Scott, "Commercial Photography and Its Possibilities," Baltimore, Maryland.

Paul True, "Co-operation and its Value to the Photographer," New York, N. Y.

John E. Garabrant, "Night Photography, its Commercial Value, "Commercial Photography for the Big Corporation," New York, N. Y.

Clarence Stearns, "Advertising for the Studio in the Average Town, New York, N. Y.

George W. Harris, "The National Advertising Campaign," "Inspirational Talks," Washington, D. C.

W. O. Breckon, demonstration of portraiture, Pittsburgh, Penn.

Harry B. Wills, demonstration of lighting, Rochester, N. Y.

News from the Secretary's Office

Secretary Vinson is just rendering his annual report to the board of directors.

From the first of October 1926 to the tenth of October, 1927, he will have traveled over 27,000 miles in the interests of the association, carrying the message of co-operation to the clubs and associations. As a result, the secretary's office will be able to be many times more helpful and efficient in its contact with the photographers, individually and collectively than it ever has been.

The final financial report for the convention will show a profit for the association of over $3300.

The final statement for the Winona school will show a gross profit, not counting money spent for permanent improvements, of very nearly $900 with a net profit of approximately $194.

In addition to all of the other activities and association work, over 32,000 pieces of mail matter have been sent out of association headquarters during the past few months.

All of this is helping materially in bringing the association into far closer contact than ever before with its membership. As a result of all of this work a great many local, state and district clubs have been and are being organized.

At the present time clubs are in process of organization in Wyoming, and Alabama, as well as local and district clubs in Portland, Maine; Middletown, Ohio; and San Bernardino, California; as well as plans for an ogranization of the commercial photographers in the state of New York.

PHOTOGRAPHS Live Forever

Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

IDA M. REED, Secretary, 703 Market Street, San Francisco, California

THE LOS ANGELES CONVENTION

If we went to the southern metropolis expecting something commensurate with the size of the city and with the deserts of the efforts made by all concerned, we are now nursing a bitter disappointment. It was not as large a convention as we were lead to believe it should be, it was not as well attended as it should have been.

Let none deduce from this frank statement that we are registering a failure. That would be false and unjust.

On the other hand, those of us who went with an open mind and no prejudices, with a desire to be pleased and a determination to find what good existed wherever it exists, who packed their faculty to enjoy life with their spare shirts and extra dresses, found it a compact, intimate, successful show and profitable in the degree in which we were capable of profiting from what was offered.

The dealers were unstinted in their exhibits and the booths were manned with the best of their personnel. These booths were splendidly laid out and attractively furnished.

The program was worthy of the National, in fact some of the speakers were men who have figured prominently on the National programs. The demonstrations were highly profitable and several delegates from remote places told us they were repaid by any one of the several attractions.

The entertainment was satisfyingly ample. Dancing to good orchestral music gladdened the hearts of the younger set on the opening night and at the banquet. The banquet was fine and between courses a first class vaudeville program filled the interims.

The picture show was an international salon. Europe was adequately represented and the eastern photographers were generous in what they sent. The coast and other states in the P. I. P. A. jurisdiction can look back with considerable pride on their own section. There was nothing hackneyed on the walls. Progress was exemplified beyond doubt. The hanging committee enjoyed their work and justified the reputation of the individual members. Not one seal of merit could be criticized as unjustly awarded and no complaints have come to hand of injustice in the rejections.

The drive to the motion picture studios was enjoyed and the salubrious climate of

The Los Angeles Convention. Note all

Los Angeles—of which some of you may have heard—tended to the stimulation of an appetite which the barbecue on the beach satisfied.

Personally we went prepared to have a good time and we had it. Wishing it had been bigger, better attended, and otherwise in any respect can get us nothing. Being glad it was one more get together meeting of men with one object, one profession, one ambition, is or should be natural.

The new officers were installed at the banquet and are: President, William M. Ball of Corvallis, Oregon; First Vice-President, S. Walters of Seattle, Washington; Second Vice-President, J. H. Mott of Los Angeles, California; Third Vice-President, Miss Mabel Spencer of Alameda, California; Treasurer, C. M. Coffey of Portland, Oregon.

The decision as to the next place of convention is held under advisement and when the selection is made it shall be announced through the proper channels.

The program ran true to form and schedule excepting in the few instances where it had been impossible, for good and irremovable causes, for the individuals to attend the convention.

The opening on September 14th was impressive. President McCullagh in few but well chosen words delivered an address which was in part a report of the year, a declaration of purpose, and a heart to heart talk to his organization. He invited all the officers of the association and distinguished visitors to the platform and introduced them aptly.

The Honorable Mayor Cryer, of Los Angeles, modestly enumerated some of the outstanding advantages of Los Angeles, calling attention to its climate, progress and facilities, and whole-heartedly welcomed all present to partake freely of what it had to offer. The mayor has an unassuming geniality that made everyone feel at home.

After a short reply by President McCullagh the various committees were appointed and the meeting adjourned to lunch.

The afternoon program was carried through with an exception: Alva C. Townsend, president of the National, had found it impossible to come on account of sickness in the family, but Mr. McCullagh read his message effectively.

Will H. Towles gave a portrait demonstration which should need no commendation. To say Towles appeared and did his stuff carries all the commendation one could put in words, and then some.

L. W. Otto, of Los Angeles, explained a new method for selling portrait and commercial photographs and displayed a sales fixture which seemed to impress the gathering.

In the evening the picture exhibit was open to the public and for the members a reception and informal dance in the Hotel Ambassador ballroom.

(To be continued)

the Happy Faces and Prosperous Members

Master Photo Finishers of America

Harry S. Kidwell, President.....217 N. Wells St., Chicago, Ill.
Albert E. Block, Vice-President.....27 Von Hillern St., Dorchester, Mass.
Wm. J. Meuer, Treasurer.....212 State St., Madison, Wis.
Guy A. Bingham, Executive Manager.....Box 1020, Rockford, Ill.

Territorial Vice-Presidents

South-Western States: W. F. Honnen.....1240 S. Main St., Los Angeles, Calif.
North-Western States: C. M. Coffey.....284 N. Commercial, Salem, Ore.
Mid-Western States: Chas. W. Lynn.....3917 Orleans Ave., Sioux City, Iowa
North-Central States: John H. Seamans.....7052 Jeffery Ave., Chicago, Ill.
Central States: E. L. Hurlburt.....315 St. Louis St., Springfield, Mo.
South-Central States: J. A. Hammond.....Box 650, Meridian, Miss.
South-Eastern States: Elon C. Robison.....105 Third St., N., St. Petersburg, Fla.
Great Lakes States: C. P. Phillips.....6930 Gratiot Ave., Detroit, Mich.
Dominion of Canada: W. A. Taylor.....274 Carlton St., Winnipeg, Man., Can.
Central Coast States: Wm. H. Eichner.....1210 "G" St., N.W., Washington, D.C.
New Jersey—New York City: J. G. Taylor.....24 E. 23rd St., New York City
New England States: H. K. Atkins.....Middleboro, Mass.
Mid-Eastern States: M. J. Koch.....535 Penn Ave., Pittsburgh, Penn.

THE CONVENTION

Your Convention. Strictly and entirely a Photo Finishers' affair. This year we observe space is to be sold and manufacturers are invited to exhibit. Buffalo should lure an unusually large attendance. It is near Rochester and the thundering Niagara is right at hand. But then our convention has had a large attendance wherever the convention was held. Men and women in this branch of the craft are interested in their business. It is a business, not a more or less ethereal combination of profession and trade. Moreover, it is a manufacturing business.

We print the following for the benefit of the members of the craft. It is well for them to know how the association is thriving and if they be in, to feel proud and glad, and if they are delaying, for whatever cause, to hurry and come in, and if they are out and stubbornly persist, to give thought to their better interests and join.

TO THE SALES MANAGER:

Your firm is invited to join in the exhibit of photographic appliances and materials at the Fifth Annual Convention of the Master Photo Finishers of America, to be held at the Hotel Statler, Buffalo, N. Y., on next November 15, 16, 17, 18.

Membership in our association has just passed the 1350 mark for a considerable gain over last year, which serves as a splendid measure of the present high interest of the profession in association activities. A study of distribution of our membership shows over three-fourths of same located north of Cincinnati and east of the Mississippi River. Buffalo—lying as it does at the rail cross roads of this section of the country, is bound to attract our largest convention attendance to date. Buffalo is just an overnight's ride from any point in the section described.

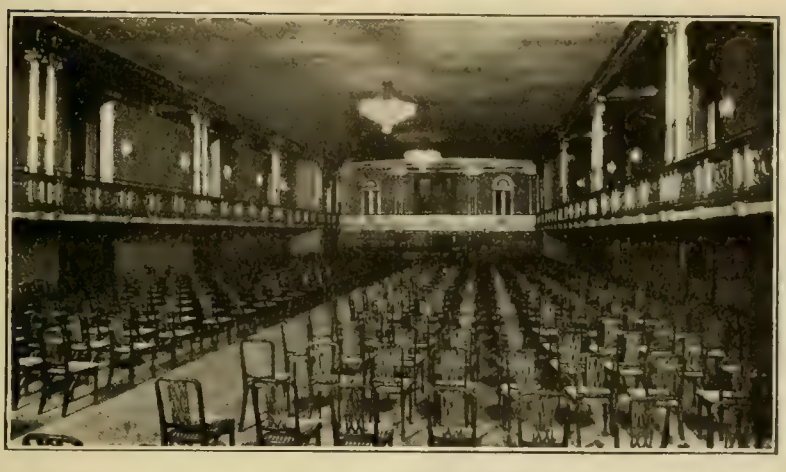
Last year at Boston, you may remember, our annual convention showed a 27 per cent increase in attendance, even considering that Boston meant a long expensive journey for the majority of delegates. With a larger membership and a more central location it is safe to estimate that this year's convention at Buffalo will attract a con-

HARRY S. KIDWELL
President
Chicago, Ill.

ALBERT E. BLOCK
Vice-Pres.
Dorchester, Mass.

WM. J. MEUER
Treasurer
Madison, Wis.

GUY A. BINGHAM
Executive Manager
Rockford, Ill.



Interior of Exhibition Hall

siderably larger attendance than in 1926. This year you will have four days for exhibition and sales, while in previous years our conventions have been limited to three, and this year there will be no organized morning entertainment during the convention period.

This illustrated sheet, including floor plan, booth layout and contract form, is being mailed to all prospective exhibitors on the same day, which means that your very prompt consideration and reply will insure your getting exactly the space desired. Don't delay. Everything points to Buffalo as the greatest convention to date.

Respectfully,
MANUFACTURERS EXHIBIT COMMITTEE.

Guy A. Bingham, chairman, Rockford, Ill.; J. C. Lane, Chicago, Ill.; C. H. Rise, Rapid City, South Dakota; D. E. Merriam, Minneapolis, Minn.

Now as far as we are concerned this is not put before you as an appeal to the sales managers, but to convey to you Master Photo Finishers two important facts: The membership has passed the 1350 mark for a considerable gain over last year, and the increase in convention attendance averages around 25 per cent over each preceding affair. Amateur finishing is indeed one of the nation's big industries and our prophecy made in Detroit is come true that the time would come when finishers should welcome new machines, costly machines, large investment, as a factor for increasing production, better work, and discouragement of fly-by-night individuals who have not the skill to make the requisite grade in investment or overhead.

"Remember the Day With Snap-Shots"

And Remember the Convention with a 100 per cent attendance.

Ye Editor Retaileth Newes of Ye Profession and in Quaint Italics Titillateth Ye Sphynx with Hys Quill

Spencer and Stolte Exhibit

Spencer and Stolte have been in the metropolis of Alameda since when the Encinal Hotel was the palatial hostelry. Let me see, that would make them about fifty years old. No, that's wrong by about twenty-five years. They are scarce out of their chicken salad days but have made a reputation that allows of no modification as to location or time. And now Alameda has a new hotel, they called it the Hotel Alameda for fear someone hearing it praised might think it the Hotel Fruitvale or something. Hotels, by the way have got nothing to do with this except inasmuch as it was at the hotel named that the ladies aforementioned held an exhibit of child-portraiture and we went.

We are glad we went and so was everyone who availed himself and herself of the invitation. A good show, fine posing, fine composition, perfect technique. We have had the privilege of praising these youngsters before and it is our privilege to repeat anything and everything nice we ever said and to double the emphasis.

J. K. Rose Swaps Stories

Our boy friend Rose visited us while in this city and recalled an incident that we are willing to forget, darn him. Here are the facts and I tell 'em before he gets a chance, so we can laugh together and not have you laugh at me.

While speaking in New York some time ago we told one of our inimitable and highly original stories. It was something about a Scotchman, or a German, or maybe it was about an Eyetalian—who cares. Anyway I told it in my best manner and got my laugh. The luncheon over the multitudes gathered around to shake me by the hand and congratulate me, one of which, one of whom say what is right when you want to say one of the crowd? asked me in the most cordial way: "When did Rose tell you that one?"

Everyone knows Rose so everyone will immediately know the story referred to. Well, it was good to see the old friend again and since he has settled in Denver that already blessed city is by that much better.

A Letter That Warmed Our Hearts

The following letter from Mrs. Howard D. Beach tells its own story. Need we say how much it affected us?

Dear Miss Reed:

Your letter of August 23 reached me today and I thank you very much for letting me know that the check for Leonard H. Roberts' scholarship has been sent to Secretary Vinson. It certainly was most kind and generous—your giving that scholarship. Mrs. Towles wrote me that Mr. Roberts made the most of his time at the school and got a great deal of benefit out of the course. He is very appreciative.

They had the largest number of students this year in the school's history. It is by far the greatest thing the P. A. of A. has done to open that school—it is not **more** photographers that are needed so much as it is **better** photographers—and they are getting **results**. The school spirit is truly wonderful. They combine work with pleasure and so get a great deal out of their attendance there. Too bad the final wind-up had to have a note of sadness though. They had planned the usual dance, dinner and entertainment for last Thursday, but gave it up out of respect to Mr. Towles, who lost his mother last Tuesday. She passed away at Frostburg, Maryland and was buried on Thursday.

Well—another big convention over and another summer course at Winona school

over—both very successful. Here's hoping that next year's will equal it.

Again thanking you—and with kindest regards. Cordially yours,
(Mrs. Howard D.) KATE M. BEACH.

William M. Ball

The new president of the P. I. P. A. is so popular a man that we know his name and face will carry pleasant reminders wherever seen. In a recent letter received from him by Miss Ida M. Reed he tells us that his son has undergone a severe operation performed under the direction of another son, Dr. Waldo Ball, and is now convalescing rapidly.

While our friend Bill was down here with us a telegram was hurtling on its way to call him home and just after he left the message was delivered. Fortunately the worried father's instincts led him to his stricken son by the most direct route and he was at the bedside in Portland for the most serious and painful of the patient's days.

In the letter mentioned our president sends his regards to all members of the association and to such other photographers who are not yet members but will be as soon as he can get around to calling on them with conviction in one hand and an application blank in the other.

Alfred Freeman Heads Inventors

The well known inventor of the Optical Divergence Meter, Alfred Freeman, has been elected president of the Colorado Springs chapter of the International Association of Inventors at a meeting held in the rooms of the Chamber of Commerce of the city named.

Harry H. Johnson, Salesman

It seems only yesterday when we thought Harry a nice, earnest boy, and now he is as nice and as earnest but carries around the dignity of a salesman. We say dignity of a salesman because the day of the funny salesman who did the buying first and the selling afterwards is past and gone. Harry sells and from the jump qualified to the utmost in fulfillment of the confidence Ansco Western Manager Hofmeister put in him. His sales sheets are large and his expense sheets are modest and we promise both will grow larger as his experience increases.

Dad Lyman and His Sons

This is Dad, H. A. Lyman and his sons, as the heading says and of the quality of that bunch the picture tells more than words could. They are all working together for the uplift of the craft and their own prosperity in the Lyman Studio at Oshkosh, Wis. Dad looks well pleased and we don't blame him. That Studio is going to thrive and endure or we miss our guess. In writing a thing of this sort once before we mentioned as a good wish "May his tribe increase." A month later the subject announced the arrival of triplets. So, knowing the terrible potency of our wishes we shall merely say to Dad, "May you all live long and prosper."

Chapin Bowen in Tacoma

A charming card photographically carried out comes to us from Chapin Bowen announcing that he is available for at home portraits. The baby picture in the left hand upper corner and the border work, all on one negative with the text, are as sharp and clear as if from letterpress. More power to you, friend Chapin. Such work deserves success.

Ralph Young

Whenever we mention Ralph's name a smile lights up the face of the hearer that impresses us as a contagion from the ever gladdening smile of Ralph himself. We imagine the appearance of his name here will have the same effect on the reader. Everyone knows him or should. Under his lighter moods runs a great purpose and behind his expansive smile a great ability. Our cover picture this month was made especially for Camera Craft and on short notice. You judge what Ralph can do.

PHOTOGRAPHIC DIGEST

Edited by H. D'ARCY POWER, M. D., F. R. P. S.

Jute Red

In a past number of the Digest I reported the very laudatory account given of this supposed desensitizer, it is now necessary to state that a very careful investigation described in the Brit. Journ. Phot. of Jan. 20th, shows that it does not desensitize but by its color protects the plate, very much as a sheet of colored glass would do. If this be so its utility in panchromatics is not apparent.

British Journal of Photography.

Prints in Pure Dye Colors

Additional information and details of dye mixtures the results of my experiments will shortly be published, meanwhile there are two communications from other sources to be noticed. A. Gleichmar published some months ago in the Photographische Industrie a paper on a One bath dye solution whereby bleaching and dye take place simultaneously. The author having found the sulphocyanide bath unsuitable on account of precipitation of the dye turned to a copper ferricyanide bath, using for this purpose two solutions to be mixed at the time of use as follows:

A. Potash carbonate	40 gms.
Citric acid	30 gms.
Copper sulphate	5 gms.
Water	1000 c. c.
B. Potass. ferricyanide	10 grs.
Water	1000 c. c.

Dissolve in the above order, and add 100 c. c. of A. to 4 c. c. of B.

The dye employed is to be added to the A. solution. The author recommends two in particular Acridine red, and Pyronin G. the quantity used being half gram to the litre. I am doubtful of the general utility of this process, but will report later, meanwhile the above is enough to enable others to try it also.

The second communication refers to a patent by a French patent by G. P. Schweitzer for obtaining monochromes in color by a process of dyeing and local bleaching. The details as given in the specification seem complicated and not likely to be of use to our readers without further information.

Pyrocatechin and Warm Tones

C. Emmermann in a recent number of "Camera" (Switzerland) writes enthusiastically of the value of pyrocatechin in the production of fine brown tones without indirect toning. Last year at the exhibition of the Royal Photographic Society in London, I was carried away by the beautiful quality of some of the prints made on paper especially made to give the results, but I learned from those who so successfully used them that it was no simple matter. Generally speaking it was not only that a given paper had to be used but also a special developer and printing time. Emmermann maintains that all these factors are of much less importance if pyrocatechin is the developer, and that all brands of gaslight papers give good tones, and also many bromides. Certainly I saw this week in the printing room of the well known professional photographer Ruf of this city delightful cool sepia on bromide thus developed.

The developer is simplicity itself, just a two per cent solution of pyrocatechin, and a ten per cent solution of potash, kept separately as stock. For use one part of each is added to eight parts of water. The stock solution keeps but the mixed developer lasts only the day although it may be repeatedly used in that time. The temperature of the bath should be between 64 and 68 F., lower temperatures give colder tones. While normal printing time will produce brown tones, good genuine sepias require thrice the normal exposure time, the longer the exposure, the warmer the tone, but also the softer it will be. This weakness can be obviated by using a hard printing paper or a hard negative. Extremely hard negatives will give with this developer good prints if printed on normal paper. Three minutes is the least time in which the developing should be complete. The brown tint may be reddened by the addition of from three to five drops of a ten per cent solution of hypo to the developer and a pronounced red image may be obtained by substituting trisodium ortho phosphate for potash.

Fixing requires twenty minutes in a 20% solution of plain, not acid, hypo.

For my own part while I greatly admire the tints that have been obtained by direct development, yet I cannot but remember that they are either colloidal or else silver organic compounds, and as compared with an image of pure silver sulphide they still have to prove their permanency, and that only the future can show.

One other point, pyrocatechin is an excellent general developer.

Over-Dark Bromides

Prints on development papers which by inadvertence have been allowed to become too dark through remaining for too long a time in the developer, may of course be brought back to the normal depth with the familiar Farmer's reducer of ferricyanide and hypo. But while the method is the easiest to apply, it is only in the case of a flat print which badly wants "brightening up" that the Farmer's solution is advisable. A print of really good quality, especially one which has delicate gradations in the light tones, is almost certain to be ruined by the process. In circumstances such as these a reducer which will, so to speak, undo the action of the developer is that worked out by N. C. Deck which for some years past we have included among the formulas in the Almanac under the title "Proportionate Reducer." The formula for compounding it is as follows:

A—Potassium permanganate	2¼ grs.	0.25 gms.
Sulphuric acid 10% solution	130 minims	15 c.c.s.
Water	20 ozs.	1,000 c.c.s.
B—Ammonium persulphate	220 grs.	25 gms.
Water	20 ozs.	1,000 c.c.s.

The reducing mixture consists of one part of A, one part of B, and four parts

of water. In making up the A solution, it is of course impracticable to weigh out so small a quantity of permanganate. This latter salt is best made up as a 1% solution, or rather one containing 1 grain in every 10 minims. This is done by dissolving 45 grs. of the permanganate in 9 ozs. of water.

The Technics and Pictorialism of Lantern-Slide Making

If our intention is to make a set of slides for a lecture, we want a prevailing color scheme to give a sense of unity, with just sufficient variation to break the monotony, to give contrast to different lighting effects, to emphasize a point to enforce a climax. A good brown color is as useful as any. Nearly all subjects look well in a warm tone, and variations are easily introduced by slight modifications of the developer. The most difficult color to handle successfully is a neutral black, and it is advisable to get it on a warm-tone plate by one of the developers that I shall talk about later, for we can thus get subtle shades of warm black, blue-black and purple-black that possess the elusive quality that is so essential to success.

If we are preparing pictorial slides for exhibition, each subject will suggest its own color.

Our next consideration is whether to make the slide by contact or reduction. Generally speaking, I advocate printing by contact whenever possible. It is so much simpler, the light-control is greater and less light is used, and there is no risk of not getting the image in sharp focus. Of course, when the negative is too large for contact or when correction of the perspective is required, the reducing camera, with its swing back, becomes a necessity.

For contact we require a printing frame rather larger than the negative, with a sheet of clean, flawless glass, on which a sheet of thin opaque paper has been pasted. In the piece of paper cut a rectangular opening of the size of the largest picture that the slide will accommodate, allowing for masking and binding. The opening should be slightly nearer one end than the other, to permit the maximum adjustment of the negative over the opening. You can then select, with great exactness, the portion of your negative that you wish to print on the lantern plate.

It is most important to take precautions to prevent dust or hairs of any kind getting in between the glass and the negative or between the negative and the lantern plate.

In the reduction method the principal difficulty is the illumination. Daylight is too variable for serious work. Electric light is the most convenient in every respect. The main requisite is to get even illumination of the negative. I have used a 500-watt electric lamp of the half-watt type, reflecting the light through the negative by means of a sheet of white cardboard. This is not a very efficient way of using the light, and I think an improvement would be to place behind the negative and close to it a sheet of flashed opal of sufficient size, with the lamp directly behind it and about a foot away. This is the method of diffusion for enlarging advocated by Mr. Banfield.

Our next consideration will be the make and speed of the lantern plate to be used. Whichever you choose, the important thing is to stick to it until you have thoroughly mastered its working. For many years I have used Paget slow plates almost entirely, and, although I experiment from time to time with others, I invariably conclude that it is only in exceptional cases that any advantage is to be gained by using anything else. There are times when one finds that some particular negative will give a better result with a faster or a slower plate. The question of development is the most important one in the making of lantern slides. Let us first consider the production of brown colors. The possible variations of shades are endless, but, like everything else, it needs skill and experience to be certain of getting the exact color we want when we want it.

Mr. James Shaw, whose slides are second to none, tells me that he uses the old Thomas formula, i.e., hydroquinone with sodium hydrate. Mr. J. D. Berwick, of Manchester, gets a very beautiful warm-brown color by the use of gaslight plates. Mr. W. A. Clark, of Birmingham, uses a metol-hydroquinone developer of his own devising in the production of his very fine architectural slides.

Our old friend pyro is unsurpassed by

any as a developer for brown colors, and were it not for its staining propensities and lack of keeping quality it would still enjoy its old pre-eminence. Hydroquinone has largely supplanted pyro as a developer in the last twenty years. It, too, can stain badly, and can give some very unpleasant greenish-brown tones if not used under proper conditions. Its weakness is that it works very slowly at low temperatures. All my experience goes to show that it is advisable to work at a temperature of 70 to 75 deg. F. to secure really beautiful warm tones, whatever developer you use, and also to dilute your developer if softness of result is desirable.

To my mind, the finest developer for beautiful brown tones is adurol, which is an improved form of hydroquinone produced by Hauff. It works well at all temperatures, with and without any addition of metol.

This is my formula for an adurol developer:

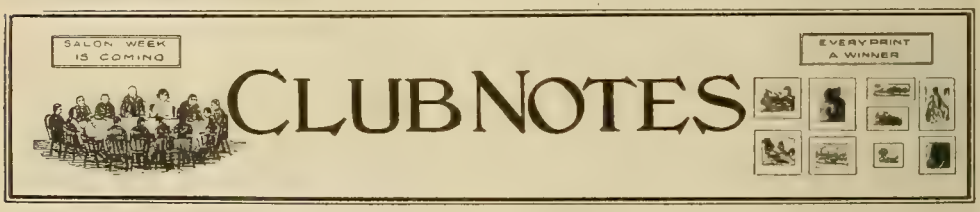
No. 1—	Water	20 ozs.
	Sodium sulphite, anhydrous	2 ozs.
	Adurol	½ oz.
No. 2—	Sodium carbonate, cryst.	4 ozs.
	Water	20 ozs.
No. 3—	Ammonium bromide	1 oz.
	Water	10 ozs.
No. 4—	Ammonium carbonate	1 oz.
	Ammonium bromide	1 oz.
	Water	10 ozs.

For development take:

4 drams solution No. 1,
4 " " " 2,
2 " " " 3,
1 " " " 4,
1 ounce water,

and use at a temperature of 70 to 75 deg.F.

(To be continued)



Forthcoming Exhibitions

December 25, 1927 to January 8, 1928. Antwerp Salon. Address M. J. Van Dyke, Haantjeslee 129, Antwerp, Belgium. Closing date November 15th.

January 2 to 31, 1927. Eleventh International Salon of Photography under the auspices of the Camera Pictorialists of Los Angeles, held in the Gallery of Fine Arts Museum, Exposition Park, Los Angeles. Address the secretary, 731 South Hope street, Los Angeles. Closing date December 5th.

January 15 to 29, 1927. Ninth Annual Salon of Photography held in the Albright Art Gallery, under the direction of the Buffalo Camera Club. Address T. W. Copeland, secretary, 528 Elmwood avenue, Buffalo, N. Y. Closing date, December 19th.

March 5 to 31, 1928. Second Biennial Salon of Pictorial Photography of the Syracuse Pictorialists. Address Kent C. Haven, director, 340 Montgomery street, Syracuse, N. Y. Closing date February 10th.

March 17 to April 15, 1928. Pittsburgh Salon. Address B. H. Chatto, Secretary, 1300 Milton avenue, Pittsburgh, Penn. Closing date February 4th.

Camera Club of New York

During September William Mortensen showed some of his remarkable pictures here. These were mainly on Movie Motifs and ran in series under such generic titles as "Persian Prints," "Scenes and Characters from the King of Kings," "Illustrations from Dickens," "Illustrations from the Rubaiyat," and so forth. Oh! That we might span the three thousand miles from this desk to 121 West 68th street, shake hands with the indefatigable Bing and his group of enthusiasts, and see the show.

The Associated Camera Clubs

If your club is not a member find out why and if the reason is not satisfactory do something about it. Under any circumstances write to President L. F. Bucher, Newark, N. J., or Secretary W. C. Mackintosh, 45 Polk street, San Francisco, and ask for the bulletin telling of the cups and trophies offered for honors achieved. The Associated Camera Clubs organization is the Grand Lodge of Photographic Societies and binds them all to a purpose.

Los Angeles Salon

From personal acquaintance with many of the moving spirits of the Los Angeles Camera Pictorialists, from a high respect born of seeing their work and knowing their honesty of purpose, I want to put whatever influence my word may have back of their efforts to make the eleventh International Salon even greater than any hitherto. Looking over the list of names of the foremost pictorialists of America one is astounded to note how many are in Los Angeles or its vicinity. Time was, the movies were used as an explanation and a sort of stigma, but that has passed, dissolved like mist in the sunlight under the undeniable greatness of the men.

Make this event an objective in your work from now on and be ready to enter prints worthy of yourself and the salon mentioned by December, for the entries close on the fifth of next month.

Photography and the Red Cross

The entire photographers and photo supplies trade in New York City will be intensively covered in the 1927 Red Cross Roll Call, according to the plan of representative leaders, who, as volunteer chairmen of specially organized groups, are already formulating a comprehensive roll call program.

I. Busebaum of 35 Lafayette street, Brooklyn, N. Y., heads as chairman, the photographers group, and George Murphy of 57 East 9th street, New York City, heads the photo supplies group.

The vast volunteer organization of the metropolis to secure the superlative response throughout the city to the annual membership effort will number representatives of every phase of New York's industrial, mercantile, and professional life. Following the program which has operated with notable results in previous years, the huge volunteer alignment will be based on the plan of wide-spread committee groups to carry the roll call message into every branch of trade and industry, and by the opening of the roll call on Armistice Day it is estimated that approximately 200 such groups will be in action, each under the leadership of an outstanding figure in the field to be covered by the individual group.

The chairmen of the groups covering the photographers and the photo supplies trade of whom Mr. Murphy served as chairman of a similarly organized group in the roll call endeavor last year, anticipate even more generous support for the forthcoming appeal and aim at a unanimous enrollment of the personnel throughout their field.

Included in the outstanding metropolitan activities of the Red Cross, for whose adequate maintenance the annual membership invitation is extended to every resident of the city, are the disaster relief and the public health program, under which thousands of surgical dressings are supplied to local hospitals each year, and which also covers nursing service, first aid, and work in home hygiene and care of the sick. Disabled ex-service men and their dependents are also a large factor in the Red Cross program and activities in their behalf include legal assistance, money loans and medical attention.

Pictorialists of San Francisco

An exhibition of pictorial photographs was held in the galleries of a local stationary store from October 15 to 22 under the auspices of the Pictorial Photographic Society of San Francisco. Lack of time and space compel this brief review. The prints were all nice. Those of Miss Brigman (in a new mood) surpassing; Edwards, Hussy, Herrick, as always good; and none unworthy of the hanging.

Fort Dearborn Camera Club

What's the matter with you fellows? Are you holding out on me or is this vacation time with the Dearborn? Come through fellers. We want the news regularly every month and some human interest stuff, too. Who are we? Why are we? Where are we? And when? Now, all together.

Pictorial Photographers of America

The opening meeting of the 1927-1928 season was held in the Art Center on the evening of October 3. The members had been invited to bring anything interesting they had made during the summer and the gathering discussed the showing with the usual humor, serious and sincere criticism underlying the fun. If the membership is not increasing something should be done

toward active campaigning for the coming year will see a remarkable revival of enthusiasm in pictorial work. In fact, if the National Photographic Society of America becomes a reality the Pictorial Photographers Association will be one of its strongest and best allies and recruiters. Men will develop an ambition to graduate from their local clubs to the Pictorial Society and from that to the National. Think of achieving a F. N. P. S.

California Camera Club

The October highspot was of course the exhibit of some thirty prints by Miss Sophie Lauffer. Quite apart from Miss Lauffer's abilities as a teacher of advanced photography, her own creative faculties have survived the vicissitudes of pedantry and show a vital freshness that made this show worth while amongst the several fine exhibits shown at the clubrooms in the past year.

The monthly competition limited to members goes merrily along and new interest has been injected into the proposition by assigning definite subjects for each month. An entrance fee of 25 cents is charged and the pool goes to the winner.

We learned of the illness of the president, Karl Baumgaertel, and of several of the prominent members only when their convalescence was announced so that we had no opportunity to worry or to visit. Mr. Mackintosh is a part of the history and existence of the club and his absence, even on vacation, leaves a void. And quiet, quizzical, always genial "Parson" Binkley can be spared as little. We need his drollery to leaven the terrible seriousness of some of the official deliberations.

The Los Angeles Salon

Look out for the profusely illustrated review of the great Los Angeles International Salon of Pictorial Photography which will appear in the January issue of Camera Craft. The reproductions are to be made from the original prints and in unstinted number. The text by a man who on a previous occasion and in a similar capacity brought us a flood of letters from all over the world. He writes the truth as he sees it and is neither influenced by near friendships or remote intimidations. He is witty, incisive, able and above all just.

Japanese Camera Club of San Francisco

Our Japanese brother photographers are still forging ahead. This particular group is our personal pet for we have been permitted to enter into the most minute and important of its activities. As will have been noticed on the competition pages several of its members have impressed our judges with their work and these artists have carried away medals and awards in a most respectworthy number.

Our meager ability in bromoil and our technic which is good, critics nothwithstanding, are due to Arthur Kales who started us in the work and to K. Takahashi who completed the education.

For November this active body of photographic enthusiasts will hang their semi-annual salon of prints to be judged by Louis A. Goetz and the writer. This honor has been constituted into an institution and the judges seem to have been selected for life. That they have so completely satisfied all concerned speaks less for their ability than for the decided qualities of the pictures shown.

Buffalo Club Annual Salon

Your attention is called to the salon to be held in the Albright Art Gallery from January 15 to 29, under the auspices of the famous Buffalo Camera Club. Let the memory of the brilliant group that made Buffalo a photographic art center stimulate the masters of yesterday, of today, and tomorrow. Send of your best.

Brooklyn Institute

An audience of more than one hundred fifty opened the fall season of the Brooklyn Institute Camera Club, September 29, at the Academy of Music and listened to a lecture by Mr. Morris Greenberg, Ph.M., on" Snapshots vs. Pictorial Photographs" and illustrated his points with many slides from the collection of Jos. Petrocelli. Some of these slides were made especially for this meeting and were intended to show the errors made by the average novice, making snapshots, in contrast to the beautiful results that may be attained by the painstaking care of the true pictorialist. Several groups of slides were shown to illustrate successive attempts to achieve a pictorial result by elimination or suppression of unnecessary details, and other

slides were to show how a snapshot showing several unrelated groups or masses may be divided or resolved into units and by proper attention to composition and balance, made into real pictures.

Before introducing the speaker, Mr. Myers R. Jones welcomed our guests of the evening and told of the studio alterations and the additions to our equipment, and invited all to stay after the lecture and visit our rooms. Many of the audience did so and it is believed that a number were impressed with the advantages and incentives a Camera Club may afford.

On Oct. 6th, Mr. Nicholas Haz is to lecture to the club and its friends on art rules and their application in the studio.

BARNET BROMOIL PAPER

The Bromoil process has taken such a hold all over the world that it is especially gratifying to inform our readers that Ralph Harris and Company of 30 Bromfield street, Boston, are prepared to supply a demand for the famous Barnet Bromoil Papers in six grades, Cream Crayon and White Ordinary in both smooth and rough, and Tiger Tongue in Cream and White. Tiger Tongue is about the coarsest grained paper on the market and broad effects are possible on that surface which put it beyond ordinary eyes to detect from charcoal or crayon drawings. Barnet products rank with the best that come out of England, which is high praise.

A Forty Million Dollar Motion Picture

The Eastman Kodak Company announce their release of the official picture record of the World War made by governmental Signal Corps and hitherto a part of the archives of the War Department. These reels are available at your Cine-Kodak dealer's. They are 200-foot Kodak Cinegraphs and are priced at $15 each. Every owner of 16 mm. projector may now see the terrible realities of that social and economic cataclysm which wiped out the flower of so many nations and changed the borders of countries and the habits of peoples. A visual study of history and conscious grasp of the meaning of war and a pointed lesson in what we need, should do, and must avoid is offered for less money than the price of a few books. It would take fifty books and five years' study to get what may be seen and indelibly impressed on the mind in half an hour before the screen when these reels are projected.

This is neither a covered nor an open advertisement. It is offered to our readers for their benefit. A certain concern happens to market these films and we are unconcerned as to the trade aspect of the matter. The thing is that we are excited at the prospect of viewing these pictures and feel assured that every reader will feel a keen desire to see them. This is news, good news, and we give it to you with every recommendation to avail yourself of the possibilities.

The Opto Kit

Four genuine Wollensak products encased in a good looking box are now being marketed and known as the Opto Kit.

The kit consists of the Pockescope Sr., a six power pocket telescope to view distant objects that are difficult to see with the unaided eye; a 50x Microscope, an instrument that magnifies minute objects 50 diameters clearly and brilliantly. This is supplied with one prepared slide and two plain slides. Then there is a magnifier that is hinged to a black genuine cowhide leather case. This folds flat and fits readily into the vest pocket. It magnifies five diameters and is ideal as a reading glass for examining the structure of plant and animal life or for viewing photographs, maps, etc. A Pocket Compass is the fourth member of the kit—a thoroughly reliable instrument on either land or water. It has a jewel mounted needle and an unbreakable crystal. All these instruments are

made by the Wollensak Optical Co., Rochester, N. Y.

This set does not only challenge the desire of the Boy Scout and younger folks, but has a distinct appeal to grown-ups because all the instruments in the Opto Kit are thoroughly practical and have decidedly serviceable and educational value which renders them useful to all classes and at all times.

Holly wrappers form part of the kit at this season of the year. This adds a holiday flavor to the Opto Kit and aids in its appearance as a gift set.

The total value of the instruments in the kit when itemized, amounts to $7.50, but the retail price of the Opto Kit complete is only $6.00.

A New Wrapper for an Old Product

Color harmonies, each with a distinctive meaning have been adopted by the Du Pont Pathe Film Manufacturing Corporation for wrapping their 16 millimeter film. The material used is transparent cellophane and the meaning of the colors is as follows:

Green—16 mm. safety negative—negative when exposed is returnable to the manufacturer to be developed. A positive print is then made from the negative and both negative and positive returned to the user.

Red—16 mm. safety reversal negative —after this film is exposed it is to be returned to the manufacturer to be developed by their reversal process and returned to the user.

Lavender—16 mm. safety negative sold to users without processing charges included. It is for users who prefer to do their own developing.

Blue—16 mm. positive film for sale to photographic dealers.

Green—portrait film—size 8x10. Each carton holding one dozen films.

The 16 mm motion picture film is put up in 100 foot rolls. A plain printed cardboard carton is used in each case and the package wrapped by hand.

Arthur Hammond With the American School

Mr. Arthur Hammond, formerly of Boston, has recently joined the staff of The American School of Photography as director of education of the Home Study Course in Modern Professional Photography. Mr. Hammond has been engaged in professional photography for over twenty years, specializing in home portraiture of the highest type. For everal years he was associate editor of American Photography, he is the author of "Pictorial Composition in Photography" and has contributed very extensively to the photographic press. He has exhibited at the American Salon, the London Salon and many other prominent exhibitions.

If you are not familiar with the American School of Photography and what it offers, write to 3601 Michigan avenue, Chicago, Illinois, addressing the secretary of the institution.

The New Leoty Light

We are receiving inquiries as to the new Leoty Light Weight Portable Studio Model, 22½-45 amperes lamp and cannot find anything more to say of it than appeared in the September issue, unless the praise of those who write in thanking us for calling attention to it be to the point. Such literature we cannot print without turning the reading pages over to the manufacturer. But we can attest to the reliability of Leoty Electric Company of Dayton, Ohio, and basing our statement on the word of those who have bought, used, and should know the apparatus, we can advise that the reader ask for information of the makers or acquaint himself with the Leoty Light at first hand by purchase.

H. O. Bodine With Bell & Howell

The Bell & Howell Company, manufacturers of professional and amateur (Filmo) moving picture equipment, recently appointed Mr. H. O. Bodine to take charge of their New York office and serve as eastern sales manager. This position was formerly held by F. A. Cotton who not long ago met with a very unfortunate accident which proved fatal.

Mr. Bodine needs no introduction to the photographic industry, having been actively and prominently connected with this fascinating profession throughout his entire business experience of 25 years. Dealers and users of Filmo equipment will find Mr. Bodine thoroughly conversant with every factor of the game.

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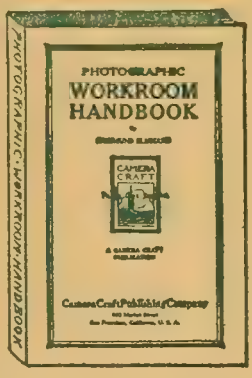

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Pictorializing a Portrait *H. W. Best*

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VOL. XXXIV DECEMBER, 1927 NO. 12

Pictorializing Photographs

By W. H. Best

Illustrated by the Author

So much can be written on this subject that I don't quite know of what I should speak and what I should leave unsaid. It is such a large subject—and such a simple one. It is ever so: the simplest things are the hardest to speak about, for the whole matter appears so obvious as to make all talk unnecessary.

"Pictorializing Photographs" is the process of transforming an "image," a mechanical reproduction of any kind of subjects, into a "picture"—into something that tells a story and stops at that. No more. True there are "pictures" that tell perhaps more than ONE story, but they are hard to do, just as difficult to accomplish as to cover two subjects in a lecture or article, two melodies in a piece of music, or to write a letter and do an arithmetical problem with your mind. It can be done, you know, but not by many.

The average scene, or any setting that has any marked composition usually tells more than one story, in very fact, there are so many that the whole is merely a vast jumble, and it is left to the beholder to suit himself, and pick the type of "interest" in the print that suits him best, while his eyes rove all about the print for quite a while before he has discovered it. It is about the same, as if a writer copied a dictionary, hands it to his friend and says: "There you are, help yourself, make up your story that suits you best."

A "picture" must have a definite message, or better, a picture is merely a story put into form. A story "pictorialized."

Of course, all of us now, with a solemn gesture, stick up our hands and seriously avow that we all know that. And I suppose that if we would not be in such fearful hurry usually, we would be able to use this knowledge. We haven't the time to arrange a sitting or (impossible!) a landscape to "tell the story."

Pictorializing a Portrait *W. H. Best*

Yet it is so simple, to remedy either case, afterwards, that I feel a bit foolish to tell you about it.

About 15 years ago, I took a flashlight. I sent it to a flashpowder concern and they gave me a prize! I won't tell you what it was, this is a serious treatise.

Now while I took great and justified pride in it, there crept upon me, more and more, a feeling of dissatisfaction, and eventually I discovered that there was really not very much to be proud of. The picture told nothing definite. So I "pictorialized" it, by diffusing it a bit, and by holding back the heads, "printing in" the rest of the scenery. So I gave a "theme," and the "accompaniment" is so subdued as to always bring back the main idea. Amazing things can be done this way, by merely holding back something and printing in something else. But you always must have clearly in mind what you wish to point out, to accentuate, as the theme.

A Pictorial Portrait — *Paul de Gaston*

Pictorializing Photographs *W. H. Best*

Once I took a fine negative. But the background! That settled it. The picture was to tell the story of the young dancer, unrecognized so far, looking into the future and wondering. AMBITION. But who would have thought the cracks in the wall would show so much, and likewise that her brassiere would look so big. It looked more like a mustard-plaster, especially under her arm.

Then came an idea. AMBITION pictorialized. A ray of light. I printed it in. I undressed her a bit more—on the negative by means of the etching-knife, and turned the mustard-plaster into a thin ribbon, and after etching out the cracks in the wall, I attained a print which (I hope I am right) is at this moment of writing hanging in the exhibition of the Royal Photographic Society in London, and also in that of the French Society of Photography in Paris. At all events, I sent them there.

Pictorializing Photographs *W. H. Best*

Pictorializing by High Key and Diffusion *W. H. Best*

I made an attempt to do away with the cracks in the wall, before the IDEA came. And guess what I got! A new brassiere had been made for the occasion, and the negative was worse than ever! Then did I in anger reach for the knife . . . You know we often accomplish a good thing and perhaps a big one at that, if we just get mad enough . . . and I etched the whole works away, so that my desk was covered with shavings. I etched everything away except a circular part of the background. To get the circle nice and round, I had drawn in india-ink a circle with a compass, upon a thin piece of paper, and had put it beneath the film, as a guide. I am sure it took not much more than 10 minutes and the deed was done. Then I gave it a good rub-down with Ingento Reducing Paste, and when finished I wiped the whole with a dry piece of cotton-batten to take the oil off the film. I used the paste to soften down the

knife-marks, and to fill with oil all scratches that otherwise in the projecting would print as dark lines. If your background to be removed is too heavy, it is wise to apply first (with a little cotton) some dilute Farmer's Reducer, which will take the worst off for you.

In this way many a negative that otherwise would have been quite hopeless can be worked into something more than worth while. I even have worked on rather odd background effects on the front of the film with pencil, opaque and a "Century Negative Pencil." The possibilities are endless, and while you may ruin a negative or two, try again, it's easy.

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It Can Be Done

One Man's Fight to Win and Maintain Success

By Charles F. Snow

It is a truism that most good things are old. Much that I am about to tell you has been said before in a different version. Each man's story is his own.

Most people agree in the abstract that idealism is practical—that he who serves best profits most. I was placed in a position where there was no alternative but to rely absolutely on these old principles and I have found them most potent.

My little wife and I started business seventeen years ago with considerably less than nothing. There was a deficiency judgment of $1500 against us which we had to raise in ten days or go bankrupt. Talk about the national debt! Naturally, we discovered how few friends we had. By paying as high as twelve per cent interest on some of the money we raised it on time.

I had only an amateur's knowledge of photography, which was perhaps fortunate. Of business, I knew nothing. But I began learning right away. It is remarkable how quickly one learns when one is hungry. We rented a few pieces of furniture, an old 18x22 studio camera with a shutterless Somerville lens with the old Waterhouse stops. Our first background was a piece of burlap.

A studio was started right next door with the avowed intention of putting us out of business—another started in the next block. Seven studios—five of them ground floor studios—in a town of 13,000! A price war started. Every trick and scheme born of desperation was tried for it was evident that only two or three of us could survive. I was young and enjoyed a fight as well as anybody. But I had a wife and baby and we had to eat and to eat we had to make a profit. So we took the only course that was left to us to take. We adopted the policy of "quality first" having faith that the "recollection of quality would remain long after the price would be forgotten."

PUBLIC LIBRARY

We determined to make the best photographs possible and to guarantee the utmost satisfaction. With us the customer is ALWAYS right. Customers that we cannot satisfy in any other way have their money refunded them. These are rare, of course. With each order of work that leaves our hands is a printed guarantee that states that "anything wrong will be righted." We seldom lose a customer. This policy of absolute satisfaction is what saved us.

We learned that people looking for bargains are not the people to cultivate as customers. The first year or two was mighty lean in number of sittings but we put all the sincerity and quality we could into our work. It took nerve to refuse a post-card sitting but we did it. Plates and paper we bought by the dozen for we had no credit, of course. Our growth was painfully slow but it was constant. Hand to mouth existence was our lot for the first few years and we were always in financial difficulties. The temptation to cut prices a little in order to secure a contract or to deviate from our standard of quality was constant. Some of the economies to which we were forced to resort seem ridiculous now. But living close to costs as we did taught us that the selling price of a dozen photographs could not go below a certain figure if we were to remain in business. I was not much of a photographer, but by making many negatives and many prints, and selecting the best we very gradually earned a reputation for good work. There is in every community a certain proportion of people who appreciate good work—who realize that good work means satisfaction and higher prices. These are the people whose patronage we have sought. We learned that we could not work for everybody so we earnestly endeavored to earn the good will of the stratum of people that are the most worth while. We knew our way out depended upon their confidence in us—and confidence is the backbone of any successful business. All our efforts are constantly focused upon this one thing. You will find that not only your own private life but the private lives of your employees has a great bearing upon this priceless factor. The quality of your life as well as the quality of your product has a greater advertising value than all the clever advertising stunts that were ever invented.

Our growth was necessarily slow. But in a year the studio next door sought a new location. The other studios shot their bolts and one by one dropped out. After all, every business must stand on its own feet and anything that artificially makes better business is bound to fail. There are but three studios here now of which ours is the oldest.

Our situation at the beginning was such that to make one mis-step meant disaster. So we were mighty cautious. Nothing destroys confidence so utterly as cut prices, so we had no chance with any sort of contract work in which price was the dominant factor. There was many a crisis—when it seemed that there was nothing to do but to turn the key over to the sheriff. But in the midst of our despair would come—just

in the nick of time—a good order, paid in advance! When one door closed another always opened. We found, too, that there is always a reserve of courage if one keeps plugging.

Boulder is one of the beautiful cities of the world, situated right at the foot of the Rockies, thirty miles north of Denver and forty miles from Rocky Mountain National Park. Denver is a notorious coupon city and, of course, Denver coupons constantly infest Boulder. At first they worried us. One year, about a month before Christmas, the leader of a gang of seven solicitors informed me that if we did not take on his coupon scheme he would take it to my competitor and put me out of business. His gang had some wonderful samples, some of the best work of some of the best photographers in the country. I confess that it was with a great deal of trepidation that I turned him down. A good Christmas business was a sort of life and death matter with us for it was necessary to relieve the pressure of our small army of creditors. The coupon was put on by my competitor, and although more than a thousand coupons were sold in Boulder and vicinity our Christmas business was better than ever that year. I have come to the conclusion that the people I wish to work for do not buy coupons. Some people are born with coupon complexes and, like oil-stock suckers, never learn better. I am convinced that coupons hurt in the long run.

At Boulder is situated the State University. We early gained the confidence of both faculty and students and today we do most of the University work. There is no special inducement of any kind except the quality of our work. I am very proud of this fact for the student body is constantly changing and the value of mouth to mouth advertising is very marked.

This advertising by word of mouth which builds confidence and good will is priceless., I advertise in the newspapers constantly, and I use a mailing list for direct mail advertising, but to get every customer's good will—that is the thing that counts. We try to give each customer more than he expects. It seems to be a quirk of human nature that the person hardest to please is the very one that will sing your praises the loudest when you do please him. The advertising I next consider in value is our display window, which we change twice each week, making it one of the most interesting windows in Boulder.

In every small city a photographer is called upon to do almost everything that is photographic. This certainly makes life interesting. It is wise, however, not to accept jobs the nature of which makes absolute satisfaction impossible. People are prone to judge by results, seldom considering the difficulties.

Our efforts are constantly focused on developing confidence—and there is nothing so fatal to confidence as cut prices. We have been tempted many times but we never cut a price. It takes years to gain a reputation—and it can be lost in a day.

The reputation we have for quality work is due largely to our policy of never allowing a poor photograph to leave our studio. Nobody ever sees the mistakes and the poor photographs we make. We make sittings only by appointment and we try earnestly never to break a promise. After once gaining a reputation it becomes a sort of tyrant that everlastingly keeps one living up to it.

I am mighty proud of my job and of the respect and good will the people of Boulder have for us. There is no greater success than to be believed in.

It is a part of my job, my responsibility, to see to it that I keep posted on all the good new things pertaining to the art, that I keep my membership in the National Association and attend the conventions.

We have had a very busy time of it, and a very happy time of it, for we have maintained a home and are raising two fine boys. Just remember; it is the long pull that counts!

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Photography in Science

By Professor Ingo W. D. Hackh

Illustrations by courtesy Lick Observatory

The outstanding value of photography in science is the fact that it has given man a means of extending his senses and, thereby, to perceive worlds which would be hidden from his concept. Man's view of the universe has been extended literally and figuratively through photography, for by its means he has found the microcosmos of subatomic structure and the macrocosmos of island universes. The discovery of these smallest and largest worlds has helped him to gain a better and larger picture of nature and to understand and control its working better than before. Let us consider some of the results achieved by photographic means in the different branches of science.

Physics

Old-fashioned physics dealt with sound, heat, electricity, magnetism and light. In each and every one of these fields photography has aided in the increase of knowledge, be it by photographing sound waves or electric flashes, to record heat-waves or light radiations. Valuable as these results are, they are overshadowed by the development of subatomic physics, the newer physics of the twentieth century.

The radiations visible to the naked eye, that is the white light and its component rainbow colors, give us the view of the visible world, but besides these sensatory rays, photography has shown to mankind the universe of invisible rays: the ultraviolet, x-rays and radioactive rays—in this field photography has become indispensable.

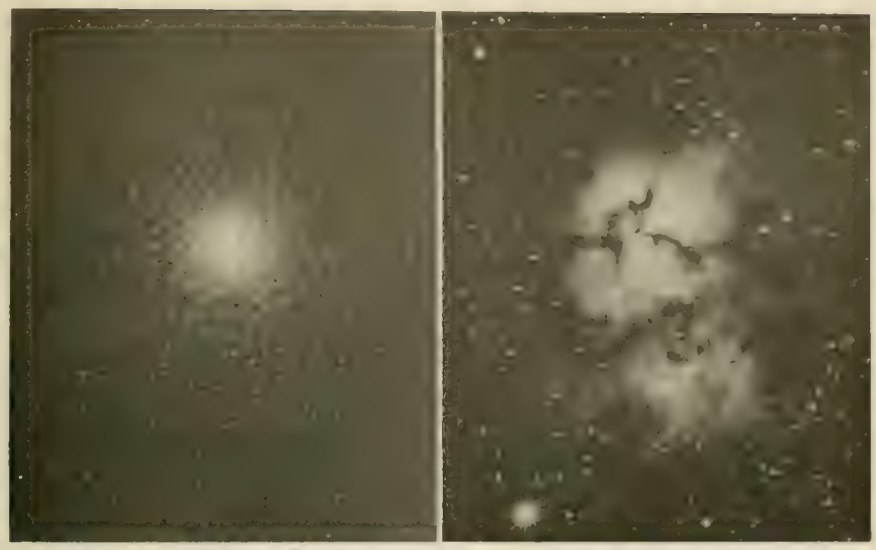
Lick Observatory *Mount Hamilton*

Courtesy of Lick Observatory

By using quartz-lenses, quartz-prisms and vacuum spectographs the range of the spectrum has been extended to shorter and shorter radiations so that today we have a practically unbroken series of rays connecting the shortest gamma-rays of radium with the x-rays, ultraviolet rays, visible rays, infrared rays and beyond to the longest radio-waves. In this series the visible spectrum from indigo-blue, green, yellow, orange, to red is but the smallest part, one octave out of fifty octaves.

If we let a beam of x-rays fall upon a crystal and then upon the photographic plate, a curious pattern is produced on developing the the latter. This is caused by the diffraction of the x-rays through the regularly arranged rows of atoms in the crystal, just as a grating will diffract the visible light. By this means the special distribution of the atoms in the crystal, and their distance from one another, can be calculated.

In connection with the spectograph the photographic plate has aided in formulating the newer theory of atomic structure, for we can take a particular element and subject it to various electric and magnetic conditions and produce a flame, arc or spark spectrum, and letting the light pass through magnetic or electric fields. In every case a comparison of the spectrum produced under one condition, with that of a different condition, we are enabled to detect minute, but significant differences. Such differences, like the Zeaman effect, are extremely helpful in interpreting the meaning of solar and stellar spectra as well as in forming an explanation of atomic structure.



Star Cluster in Hercules,
July 13, 1899

The Trifid Nebula
July 6, 1899

Courtesy of Lick Observatory

Chemistry

Photography has lead to the discovery of new elements at first by a minute examination of the visible spectrum, later by employing x-ray spectra. It has likewise led to the discovery of the radioactive substances and thus opened up a new field for science by which the 19th century concept of an element has been radically changed. An element is no longer considered the permanent unchangeable brick from which the material world is built up, but, like everything else in nature, it is in a state of flux and change.

Photography makes it possible to indirectly obtain a picture of the breaking down of an atom. Imagine a room full of soap bubbles into which we shoot with a machine gun. In thousands of cases the bullets will not hit the soap bubbles, but in a few instances one may hit and burst the soap bubble. A similar arrangement on a very much smaller scale is used to photograph the breaking up of an atom. The machine gun is a little radioactive material which shoots off alpha-particles. Our soap bubbles are the atoms of nitrogen in a container. The trail of the bullets, or alpha-particles are made visible by illuminating the chamber at right angles with a strong arc light, for the alpha-particles, being electrically charged, cause a condensation of the water vapor in the chamber, and it is these minute clouds which are photographed, or of which a moving picture is taken. In the majority of cases the cloud-trails will be straight lines—the alpha-particle has hit nothing. In rare instances we see a definite break of a definite angle and from it two paths of different

The Pleiades *Heavens Gems*

Courtesy of Lick Observatory

length—these tell the tale of a collision and the knocking off of a hydrogen nucleus.

Not only has photography aided in studying atomic structure, but it has also revealed the existence of the so-called isotopes of the chemical elements. For example the relative or atomic weight of chlorine is 35.5 as compared to the lightest element, hydrogen, taken approximately as 1. A mass spctrograph shows that the chlorine atoms have a relative mass which is a whole number, that is there are atoms with an atomic weight of 35, and others with 37—hence there must be at least these two types of atoms or isotopes, and the atomic weight, 35.5, is merely the average of these chemically inseparable types of atoms.

Perhaps more direct and practical application is the use of photography in the analysis of foods and drugs by means of x-rays, a method which will reveal small traces of mineral impurities such as sand, no matter how finely pulverized.

In the study of alloys and steel a microphotograph will show its crystalline structure and thus give a clue as to its mode of manufacture and tempering, as well as to its properties, which naturally depend to a large degree on the coarser or finer grain of the crystals.

Again by determining the relative sensitiveness to light of freshly prepared silver salts in comparison with older samples an indication as to the stability of new or old molecules is found.

Geology

Microphotographs of rocks taken by tangential or transmitted

illumination, with or without polarizing light, have given us much knowledge as to their structure and a clue as to their probable formation. Such knowledge aids in identifying rocks and predict its properties.

Again an ordinary photographic picture of a geologic formation serves often as a far better record than a long description couched in scientific terms.

Geography

Before the advent of aeronautics man has tried in various ways to broaden his outlook on the surrounding countryside and developed the photography from balloons, kites, and rockets in order to elevate the standpoint of the camera. Even pigeons have been pressed into the service. But with the development of aviation these difficult methods, often fatal to the camera, became obscure and the great branch of aerial photography was born and grew enormously during the great war.

It was near the close of the war that an important invention, the photography with infra-red light on red-sensitized plates, accomplished something which seemed impossible. This method makes it possible to photograph through haze, slight fog or clouds and record objects invisible to the naked eye. The infrared waves are longer than the violet, hence less absorbed by fog; were our eyes sensitive to infrared, we, likewise, could see through the fog.

The impetus given to aerial photography during the war has been carried over to the many peace-time applications and is now an important factor in the mapping of countries, cities or manufacturing plants, be it for the purpose of exploring uncharted areas in Alaska or Central Africa, or the recording of the minutest details as street car tracks and chicken coops in the centers of population.

In hydrography, the mapping of the sea, the photographs taken from airplanes have revealed hidden shoals and submerged rocks in supposedly well charted harbors and coasts. So in the Mediterranean several dangerous obstructions in the path of navigation have come to light which the many years of soundings from survey ships have miraculously missed.

However not only in increasing our knowledge as to the configuration of the earth-surface is photography helpful, it is also playing an important part in the diffusion of that knowledge, for it gives us the panoramas, the stereoptic and the moving pictures, and enables us thus to travel in comfort and economy to the remotest corners of the globe.

Astronomy

It is in astronomy that the photographic plate has achieved the most wondrous results by revealing marvel after marvel of the unexpected. Camera and spectrograph have become the indispensable and most useful tool of the newer astronomy: astrophysics, just as telescope and clock were the standbys of the older astronomy.

The light traveling through space from a celestial object is the messenger who informs us of the distance and motion, the size and tempera-

ture, the chemical composition and electrical and magnetic condition of the distant star. The photographic plate is the record on which this message is written. The deciphering of the message is done by means of the micrometer and comparison spectra and the finding of the different keys to decipher the language of light are so many romances in the history of mankind.

To tell the chemical composition of the sun or a star is wondrously simple and fool-proof ever since Fraunhofer discovered absorption lines and Bunsen the emission lines characteristic for each chemical element.

To say whether a star is coming towards us or is moving away from us in the line of sight is accomplished by means of the Doppler principle, according to which these lines shift toward the red or violet end of the spectrum. A similar principle in the pitch of sound is familiar to every keen observer who listens to the bell or siren of a moving train or fire engine, which has a higher pitch when moving toward us, and a lower sound when moving away from us.

Temperature is calculated by three different laws from the intensity of the different colors, just as a heated iron wire starts with red-heat, yellow-heat to white heat.

The distribution of the different elements is found from the spectroheliograph, or photograph of the sun's surface in the light of either the calcium or hydrogen lines.

The size, distance, electric and magnetic conditions of celestial objects requires the piecing together of more complicated concepts, however in each case there are at least two different lines of reasoning leading to the same result. A statistical study of the result of such astrophysical investigations have given us the concept of stellar evolution, of old stars and new stars, giant stars and dwarfs and impressed upon us the immensity of space and time in which all our knowledge and observations taken since the dawn of civilization are but a snapshot of a gigantic ever-changing universe.

Biology

In the field of botany and zoology microphotography is especially helpful. By combining the microscope with the camera we can record the minutest structure of the cellular organism and measure accurately the dimensions of the structural characteristics. By combining pictures we may witness a moving picture of cell division and watch the chromosomes re-arranging themselves, or observe the slow mechanism of plant growth and the budding flower unfolding itself.

Again inaccessible places are brought into the workshop of the scientist, be it a moving picture of the submarine flora and fauna telling of the customs and habitat of plants and animals of the sea, or a color photograph or moving picture from foreign shores, or flashlight picture snapped by the animal itself.

Medicine

Everyone is familiar with the blessing of x-rays in diagnosis. A

newer development is the use of x-rays for stereoscopic pictures which show the surgeon the exact location of a foreign body. Moving pictures of operations tell the student more than verbal or printed descriptions.

Criminology

Ever since Bertillon developed the fingerprint system of identification, photography has become essential for the multiplication of records and has developed into photogrametry or photographic measuring science. But not only for identification of individuals, but also for the recognition of handwriting falsifications, and the reconstruction of the text of burnt letters and papers has photography become of great use.

History

Photographs are more accurate records of events than either paintings or drawings and with the advent of photography, we can give to future generations better pictorial records showing our life and doings. It is of interest to note that the first American war photographer, Mathew Brady, took during 1861-1865 more than 7000 photographs showing episodes during the Civil War. Today we use moving pictures for record keeping, propaganda and education, be it the erection of a skyscraper or the happenings of a great war. By means of photography we thus preserve our times to the later generations, but we also peek by this means into the past and discover by means of ultraviolet light the older underlying paintings or manuscripts on which otherwise would be hidden by superimposed paintings or writings. Of historical importance is also the photographic duplication of rare manuscripts, e.g. the Codex Argenteus, of which only one copy is in existence.

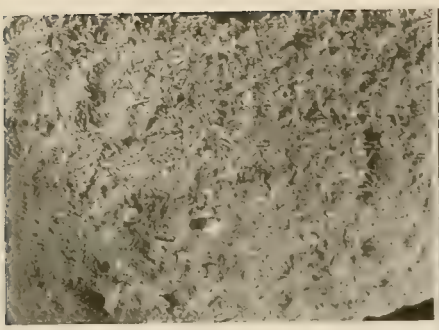
Anthropology

In the study of man, his races and characters, photography has been always useful. Francis Galton, an English scientist, was the first in 1878 to use superimposed photographs of individuals for composite portraits which were curiously void of personality and show the typical characteristics or features of a certain group. The group may be a family or a profession, in each case singular traits are brought out.

The monuments of the past, inscriptions on rocks and temples would be much more difficult to decipher, if the photographic record, accurate in its minutest detail, could not be distributed among the scholars of the world.

Transportation

In history photography aids us in conquering time, in transportation it aids us in overcoming space. Telephotography by using the electric impulses traveling through telephone wires, cables or through the air as in radio, would be impossible, if the photographic camera were missing. In our day it sounds like ancient history to read of the attempts to send photographed messages by pigeon from beleaguered cities or more recently to the microphotographs of letters and documents for transoceanic airmails in order to reduce weight.



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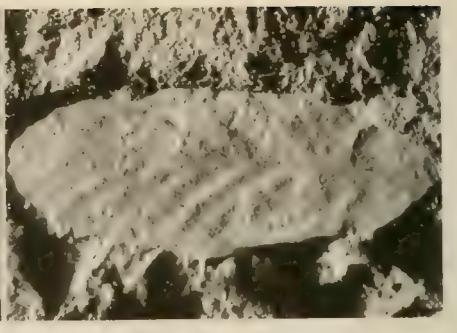

Fossil Leaf

THIS MAY HELP OTHERS

My dear Blumann: Here are prints of a rather unusual commercial job. The leaf is part of a piece of chalk, entirely white and at first looked like a hopeless case, but I remembered having read in Camera Craft several years ago how a seemingly impossible subject could be made to photograph by placing it in a darkened room and then illuminating it with a strong cross light nearly parallel to the paper. I tried this on the chalk and was able to make a very fine negative.

The petrified shells were taken in much the same way, with the light not quite as low.

Thanks to Camera Craft I was able to satisfy the customer. Both negatives were enlarged three times.

Yours truly,
GAVIEN F. MCCULLAGH.

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REFLECTION

By Bert Leach

I walk down town on New Years afternoon;
Like weasels' teeth the air gnaws at my face;
Chilling, I hasten; and my quickened pace
Beats out the measure of an old time tune
Half thought, half whistled. Back to me the croon
Has come that once in a rude and far-off place
Was sung beside my cradle. Time and space
Roll back. I glimpse. The curtain closes soon.
My breath is white upon the blighting air
An instant, and is nothing. So upon
The wind that drives across the years is gone
All I have given or done; nor anywhere
Bides breath or deed. What will have vanished when
Next New Years day I walk down town again?

The Alamo

By G. K. Hays

Illustrated by the Author

The Alamo, celebrated in song and story as the Shrine of Texas Liberty, was built in 1718, by the Franciscans and called the chapel of the mission San Antonio de Valero. The word Alamo signifies tree, and we are told a grove of cottonwood trees once stood near by this structure.

One of the greatest struggles for freedom in the history of Texas, took place in this building. History tells us—"Owing to the oppressive policy adopted by Mexico, the Texans in the year 1835, raised the standard of rebellion," which finally led up to a seige of the Alamo, by General Santa Anna with eight thousand men, on February 23, 1836. San Antonio was a small place in those days and the Americans were largely out numbered by the Mexican forces. There were about one hundred and eighty men led by the brave Colonel Travis who were compelled to seek refuge in the Alamo; with Travis were Bonham, Davey Crocket and James Bowie, all imperishable names in Texas history. Prior to the seige, Santa Anna sent a soldier to Colonel Travis demanding surrender. The soldier also bore a red flag to be given to Colonel Travis, which indicated that none of the defenders would be spared if the Mexican forces were successful in taking the fort. The reply of the Americans was a well-directed cannon shot into the ranks of the Mexicans and thus the siege began.

The Mexican forces first advanced only to be met with volley after volley of musket balls from within the Alamo. Santa Anna was directing the Mexican forces from behind the building some distance from the fighting. Twice the Mexican forces were repulsed, but rallied under the leadership of a Mexican officer, named Costrillon. In the mean time the defenders of the Alamo found their supply of food and water exhausted.

The Alamo *G. K. Hays*

The Alamo *G. K. Hays*

the siege having been in force for eleven days, yet the small band of Americans fighting against mighty odds, knew no such word as surrender. We are told that one of their number suggested that a line be drawn across the dirt floor, and all those who chose to die fighting rather than surrender, cross the line; not a man faltered, they all went over the line, and Colonel Bowie, who lay ill upon a cot, had both cot and himself carried across the line by his comrades. After much difficulty, the Mexican forces scaled the walls of the fort and discovered there was no roof over the building. In the mean time a forced entry had been made into the inclosed yard, while another column on the south made a breach in the wall and captured one of the guns.

The cannon on the west wall was still in the hands of the Texans, and was directed into the ranks of the besiegers who ventured into the inclosure. The Mexican forces gradually rallied, their numbers becoming overwhelming, it was only a question of a short time until Travis and his heroic band must be overcome by sheer force of numbers. We are told that Travis was severely wounded early in action, receiving a rifle ball wound in the head; although severely wounded, Travis was able to overcome and kill a Mexican soldier who was attempting to take his life. The bodies of most of the martyred Texans were found inside the building where a fearful hand to hand conflict had taken place. Sur-

rounding the body of each dead Texan, there lay heaped up piles of the Mexican dead. The body of Crocket was found near where Bowie lay ill on his cot. The number of dead Mexicans nearby, told the story of this brave frontiersman, fighting until death had claimed him. Colonel Bowie was killed in his bed after the door had been broken in. The Texans had agreed when the fight seemed hopeless, any survivor should blow up the powder magazine. Major Evans was thought to have been in the act of blowing up the magazine when he was killed by a Mexican bullet. The Mexican loss was more than one thousand men killed, thus giving mute testimony to the able fight made by this band of hardy pioneers in defense of Texas liberty. All the dead were taken out and burned in front of the Alamo.

Much of the data in connection with the fall of the Alamo is credited to a Mrs. Dickenson, who with her baby and a negro servant, were escorted to a place of safety and spared to tell the story.

"*Remember the Alamo*" became a familiar saying, and a short time after the fall of the Alamo it became a war cry; and spurred the Americans on to victory, defeating the Mexican General Santa Anna, on the battle field of San Jacinto. This being the decisive battle giving Texas freedom. The Alamo is truly the cradle of Texas liberty and will go down in history as one of the most sacred monuments of American valor.

The building is owned by the state of Texas and is in control of the Daughters of the Republic. The visitor will find within its walls many interesting historical papers, flags and relics, forming a nucleus of what might become one of the most valued collections of historical relics in the Union.

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NISI DOMINUS, FRUSTRA

Sigismund Blumann

God in Your heaven take the time
To give the measure and the rhyme
That I may voice the thoughts in me
And voicing them, so honor Thee.

Give me the voice that always longs
To form the tunes and sing the songs,
Struggling within my stifled soul,
To rise to Thy cerulean dome.

Give me the joys, and too, the pains
Whereby the unformed being gains
Strengthen me so that in my grief
I may find courage in my belief.

What shall one hope to do or be
Unless it emanates from Thee
Oh, Lord, who made the universe
Put music in my halting verse.

Law For the Photographer

By M. L. Hayward

THE STORAGE CHARGES

The photographer bought a shipment of supplies, the supplies arrived in due course, and the freight agent notified the photographer, who paid the freight first, removed a few of the supplies, and inspected afterwards.

"Those goods are not worth carrying away, and I'll not accept them," the photographer declared.

"Well, you'd better take it up with the shipper right away, for they'll be storage charge day after tomorrow," the freight agent pointed out.

The shipper refused to take back the goods which remained in the possession of railway company for nearly two weeks, and, finally, the photographer billed the goods back to the seller.

Then the railway company demanded storage, the photographer refused to pay it, the railway sued, and the Georgia Court of Appeals ruled that the photographer was bound to pay.

"But where, under a contract of purchase and sale, goods are shipped in a single lot to the vendee, who accepts them, pays the freight, and actually removes and retains a portion thereof, but afterwards returns to the carrier a part of the goods so removed, and, with himself designated as consignor, returns all the unused portion of the shipment to the vendor, he is liable to the carrier for storage charges which occurred on the goods after their acceptance by the vendee and pending his negotiations with the vendor for their acceptance and return, irrespective of any equities which might exist as between himself and the vendor. The Court in this case therefore did not err in directing a verdict in favor of the carrier against the defendant vendee for the storage charges sued for," said the Court in 126 S. E. 896.

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THE PURCHASER FOR VALUE

An interesting set of circumstances is buried in the official law reports in the case of McAnge vs. Falls, decided by the Supreme Court of Mississippi and reported in 110 Southern Reporter, 840.

The record in this case shows that A sold some mining stock to B, B gave a note to A for the purchase price of the stock, A sold the note to a photographer, before maturity and for value. When the note fell due the photographer sued B.

"The stock is worthless today, and was worthless at the time you bought my note," B contended, and the photographer admitted the charge.

"Then, that prevents you from being 'a holder in due course,' so you can't collect from me."

"I had no knowledge nor suspicion that the stock was worthless at the time you signed the note, and I am still a holder in due course," the photographer maintained, and the Mississippi Supreme Court in the case referred to ruled in his favor.

"The fact that the stock had no value when the photographer purchased the note, and that the photographer was cognizant of that fact, is no defense to the note. The only warranty made by A was that the stock had a value when the note was executed. We think, therefore, that the fact, if it be a fact, that when the photographer purchased the note he knew that the consideration had become worthless, is wholly immaterial," was the reasoning of the Court.

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KEEPING OUT OF WISCONSIN

"The International Corporation of Wisconsin sued us in the Wisconsin Courts on that Elko deal," the private secretary explained.

"And I don't feel any too well pleased with our chances," the president of the New York Photography Corporation admitted, "but we'll have to put up the best fight we can."

"And they've got an order from the Wisconsin Courts requiring us to produce our books and papers for examination here in New York a week from Friday."

"Well, we'll cross the bridge when we come to it. Have you got those papers ready in the Brighton deal? I've got to go up to Milwaukee this afternoon and close the matter up."

"Do you think it's safe?"

"Why not? Wisconsin's not far enough west to be in the danger zone, is it?"

"But suppose they serve a paper on you while you're up there, and attempt to examine you on this Elko matter in the Wisconsin Courts?"

"I wouldn't have that happen for $50,000, but can they do that, after they've taken out an order for examination here in New York?"

"I haven't the slightest idea. I'm not a lawyer, but I've just suggested the possibility."

"I'm not a lawyer either, but I'll certainly talk with ours before I put my head in the lion's cage," the president declared, and the lawyer, when consulted, advised him to keep away.

In a case involving this point reported in 195 Northwestern Reporter, 703, the Supreme Court of Wisconsin says:

"It is contended that, because the plaintiff had procured its books and papers and submit to an examination at a place named in the state of Louisiana, it was not entitled to examine the vice-president although present in this state. We think this contention cannot be sustained. The plaintiff may proceed in either way or in both ways; the one is not exclusive of the other."

Making a Picture from a Snapshot

By Sigismund Blumann

Illustrated by Dr. Clara J. Stillmann

As It Came to Us

Sometime last year it was my good fortune to please many readers with what was done to and with a simple 2¼ by 3¼ snapshot sent for the monthly competition. The subject was interesting and the material lent itself to treatment. Some of you may recall the man and boy following a plow, with the sunlight shining on them from behind and apparently the sunset in the front. Criticism on this "Solecism" came in plenty. The fact is that the sun was directly at my back when the cloud negative was made and what the critics, justly enough, said was the sun was really an opening in the evening clouds through which the blue photographed too brightly.

Lately a friend of Miss Reed's brought her a little snap which she thought might make a picture. By the same simple methods I have tried to please her, and I hope you. Judge for yourself, and whether or not you approve be assured you can do as well or better with more time, and greater art.

The first step was to trim off the non-essentials and diverting elements. Next to make an upright of the horizontal. Then to work on the terrible wires of the fence and the obvious telegraph pole. The wires were easily etched out with the proper blade, the pole worked on with knife and lead, and then the clouds were double-printed in. A clear enlargement having been made it was easy to produce a copy negative from which as many duplicate prints as might be desired could be printed.

The trick of double-printing clouds is easy. Just dodge the sky while you enlarge the landscape, then with a yellow screen over the lens place your cloud negative in the enlarger, put the clouds as you want them on the final picture, and take off the screen, now dodging the landscape. The sky exposure must of course be much shorter than the landscape and a slight out of focus or diffused image of clouds is, to my mind, most acceptable.

The print is by Dr. Clara J. Stillman and as the idea and sentiment it conveys are hers, mine was merely the privilege of doing a little mechanical work that has perhaps carried her message more effectively.

SAN FRANCISCO
PUBLIC LIBRARY

Non-Essentials Trimmed *Clouds Printed In*

Note that the telegraph pole might almost be accepted as a tree trunk in the final print. More could be done in that particular but this will show the possibilities and for good measure a few verses inspired by the picture. A good wine needs no bush and a good picture needs no title or poem, but need is not the sole and concluding law in the matter. A little singing now and then should be relished even by the dullest of men.

TOWARD THE SETTING SUN

Sigismund Blumann

In the heyday of our youth we walked
Together underneath blue skies
And holding hands, happily we talked
Of our paradise.

The morning sun was at our back
We listened to the bees' low hum
And earth and life had not one lack
Or better thing to come.

We've lived, and sing our last refrain:
How quavering the measures run!
We walk the old, old path again
But toward the setting sun.

Silver Medal *Dr. Max Thorek*

SECOND: *Bronze Medal, Egon Wagner*
THIRD: *Leonard Purin*

FOURTH: *Ralph Hawkins*
FIFTH: *Ferdinand Kretschmer*

DECEMBER 1927 COMPETITION

Advanced Pictorial

Jacques Louis Andre
Heinrich Auer
Howard Beale
P. X. Boris
Anson Brooke
Karl Burgersdorfer
Boris Chudanoff
Capt. L. Courtois
Miss Ellen Devries
I. Dombrowski
G. Elverson, C. E.
Dr. F. M. Emmons
Otto Fromm
Mrs. John Granger
I. Grotowsky
R. S. Hawkins
Johan Helders
V. Immanuel
Miss Ella Jacks
Dr. Peter Jergens
Arthur L. Johnson
H. S. Kaito
Dr. K. Koike
K. Kojimoto
Ferdinand Kretschmer
A. Joseph Lewis
Miss E. Matthews
Fred K. Miller
E. Nievera
T. Noguchi
Olaf Olsen
Guglielmo Otrani
Heinrich Otto
A. J. Pandian
V. Prelliciardi
Leonard Purin
Nolan Richey
Dr. P. M. Seton
John Skara
Alfred Sonnenchein
Miss Elfrida Thall
Dr. Max Thorek
C. de Uigusto
Am. Viotti
Egon Wagner
Matthew Watson
Alfons Weber
O. Y. Yanigasawa

Silver Medal *H. Kira*

SECOND: *Fletcher O. Gould*
THIRD: *F. C. Hardenreich*

FOURTH: *J. Oliver Tucker*
FIFTH: *A. O. Ringheim*

DECEMBER 1927 COMPETITION

Amateur Pictorial

Dr. J. L. Anderson
Miss N. Austerais
Alyce H. Babcock
Albert A. Bailley
J. Blumenthal
Dr. C. E. Bousfield
Wm. H. Boynton
S. Bruzas
Malcolm Carpenter
J. J. Ching
A. W. Clark
Harry Colpe
Miss Helen Devere
Miss Loraine Dury
Arthur Dutton
William Eckman
Mrs. S. P. Fream
J. T. Matsuda
C. V. Morris
William F. Murden
Louis R. Murray
H. S. Niblack
Jose M. Ocampo
V. Dolfi Orland
Olaf Prenberg
Miss Eva Quandt
A. O. Ringheim
J. C. Rodgers
Miss Hazel Ross
Maurice Smith
W. H. Tann
M. G. Taylor
Lieut. W. R. Taylor
Harry Tomlinson
J. G. Gall
Floyd R. Getsinger
Malcolm Greasley
Miss Ethel B. Hart
F. C. Hardenreich
Henry Herbert, Jr.
H. E. High
Mrs. Anne Inman
O. T. Itsoui
M. James
M. Kawai
Paul W. Keaney
H. Kira
T. Kojima
Dr. I. Kopp
A. J. Krupy
Eric Lindblom
Miss Eleanor Martin
H. Tsumara
J. Oliver Tucker
Clinton Van Buren
William C. Vestal
Clarence W. Wagner
Charles A. Walker
T. M. Waumsley
A. P. Williams
Walter E. Woestman
Robert Woolverton
Mehemid Yussuf
I. Zentani
ANONYMOUS
Anyox, B. C., Canada
Jersey City, N. J.
Naples, Italy
New York City, N. Y.

The Open Road — *Misonne*

An Example of Judicious Diffusion

Too often in the hands of the inartistic and inexperienced diffusion becomes an indiscriminate mushing up of detail. Planes and selective atmospheric effects—aerial perspective—are lost and the observer's eyes water at the sight.

Misonne is an artist. His diffusion is achieved by studied methods and with a definite object. Those points are sharp, and those soft that should be so, and underlying even the most diffused portions of his pictures is a vitality that, technically, may be summed up as clearness.

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Express yourself. You cannot be strong and virile and merely shadow another's greatness. If you have nothing to express, be silent.

S. B.

Christmas

God Bless It and You

As time goes on it seems to roll ponderously along, out of the infinity of the past into the infinity of the future, but when we look back upon certain landmarks or highlights it seems only yesterday that a year-ago was here.

Christmas seems to lag on its way to us and to rush away. It is the happy period of all the days and weeks and months. Dedicated to children it has become the day when irrespective of age we beguile our mood to that of the young. It has widened and broadened and intensified, paradoxically, to an intent and meaning that is more than religious. The good-will of Him that hallows it has vitalized the day for us, whatever our sect, creed, or lack thereof.

That Christmas should be so full of good feeling and human betterment, if but for a short space, is an evidence of something divine. The sentiment Good Will to Man is divine. Peace Be On Earth is divine. Too divine for daily practice it would seem, yet rising above human frailty. Men fighting sanguinary battles have stayed their bloody hands on the one day to shout greeting over parapets and to throw tidbits to one another from trench to trench.

To you dear friend, and to you kind enemy, greetings. We are here for but a short time. We are passing through and bound for another place where our deeds shall be measured and adjudged by a more merciful power than we wield. Let our earthly feelings evaporate in kindly laughter and when we hear the bells ring on the Holy Morn let us remember only the Peace and Good Will and forget the rest.

The Manger on the downs, the Cross upon the hill, the bright star that shone over Bethlehem. Moslem, Confucian, Jew, Gentile, what can you find in the sweet story but mercy and brotherly love. One God above and His divine Messenger on earth to carry the message to you. Join we therefore in one hearty chorus—

A Merry Christmas and a
Happy New Year to Ye All

Avoid Filters

Avoid using a filter, for one is entirely unnecessary except under those rare lighting conditions where even stop f.16 is not small enough for a correct exposure. Such conditions occasionally exist in desert or snow cinematography when sunlight, both direct and reflected, is very glaring. Definition is affected by the use of a filter, and definition is an important factor when you consider that a face at 15 feet, as it appears on the film, is only about 1/200 of an inch. Remember that the slightest distortion will blur the features in their greatly enlarged size on the screen. At the present time, if extreme light brilliancy requires filters we recommend that you use gelatine filters only.—Exchange.

Slow Motion

The apparent speed of the characters in a motion picture is not necessarily real but may be and generally is the difference of speed between the taking and the projecting. That is, if the cranking be done very rapidly and the projection be at the normal speed we shall see the motion as retarded or what is called "Slow Motion."

Ordinary Cine Cameras are not constructed to work at greatly increased or decreased speed, they being intended to function best at a foot per second, but specially made instruments are obtainable which will crank up to ten or even sixteen feet per second.

Let us take the ratio of motions and try to understand the principle of the thing. The Cine Miniature, a splendid little magazine published by the Cameron Publishing Company, Incorporated, of Manhattan Beach, N. Y., thus briefly and clearly explains it.

"These measurements apply only to standard film. If a man walks across a room in three seconds and the ratio be 16 to 1, it follows that 48 feet of film will have been used, and in the normal projector this will take 48 seconds. We thus see that any camera speed faster than normal will slow down the subject on the screen."

Now, if we crank more slowly than the normal it naturally follows that by correct running of the projector we shall get acceleration. The magazine just quoted states, rather erroneously, that this may be extended to infinity. Considering the successive exposures and the quantity of motion lost to the film in very extended exposures there should result a jerky, disjointed movement of the figures which would make them look like animated dolls or automatons needing oiling.

Slow motion is not only effective as a diversion and for amusement but has a scientific value in that it enables us to study the action of horses in motion, of crystals in process of formation, of implications of foul blows or overlong counts in prize fights, and so forth. In the latter particular the term trick photography might be applicable for it is possible to project at a rate of speed the ratio of which to the taking of the picture could produce slow motion.

Even with ordinary Cine Cameras slow motion may be achieved by doubling the speed in cranking and (if the producer be clever) gearing the projector to slower motion. A good lens on the camera working at large aperture will be necessary to avoid underexposure.

Backlighting

This is an excellent time of the year to obtain the effect known as backlighting. This is done by placing the subject in front of a solid background, such as a hedge, bush, or similar object, with his back toward the sun. The sun should be fairly high, so that a ray or streak of sunlight strikes both shoulders, with a brilliant light striking the top of the head.—Exchange.

Association News

ALVA C. TOWNSEND, Lincoln, Nebraska, *President*
CHAS. AYLETT, Toronto, Canada, *1st Vice-president*
D. D. SPELLMAN, Detroit, Michigan, *2nd Vice-president*
JOHN R. SNOW, Mankato, Minnesota, *Treasurer*
J. W. SCOTT, Baltimore, Maryland, *Chairman Commercial Section*
PAUL TRUE, New York City, *Chairman Manufacturers Bureau*
L. C. VINSON, 2258 Euclid Ave., Cleveland, Ohio, *General Secretary*

News Release

Material coming from headquarters continues to be so complete and satisfying that we can do no better than print it as it comes and outside of expressing a gratification that all must feel, let the text carry its message without comment from us.

On Sunday, October 30, a new service was officially started for the P. A. of A., when a committee consisting of Charles D. Kaufmann of Chicago, H. Hesse of Louisville, Harry DeVine of Cleveland, J. W. Scott of Baltimore, and F. L. Wyckoff of Detroit, met at association headquarters in Cleveland under the leadership of Mr. Kaufmann.

The object of this service will be to assist photographers to receive orders for photographs of work such as construction work, installation, branch offices, etc., in different parts of the country.

To illustrate, a letter was received at the office of the secretary a few days ago from a big rubber company in Akron saying that they wanted to secure photographs of fifteen or twenty of their branches. Under the present plan of this Commercial Photographic Service of the P. A. of A., all that would have been necessary in this case would be for the advertising manager of the rubber company to call up one of our members in Akron, place the order with him, and he in turn would communicate with the photographers in the various cities.

The first step in the organization of this service will be the publication of a directory of all of the commercial photographers, as well as of the photographers who are doing a combination commercial and portrait business. It is expected that this director will be off the press within the next two or three weeks and distributed.

The committee devised some very simple rules which will govern the handling of this work by commercial photographers.

The recommendation was also made that this service be featured in some of the commercial advertising in our national campaign.

Rules Governing Commercial Photographic Service of the P. A. of A.

1—The photographer must write in detail all instructions regarding the work, and request charges for same before placing the order.

2—The **negative** is to be delivered to the photographer placing the order.

3—Payment must be made promptly upon delivery of a satisfactory negative.

4—It is understood that in all your dealings with another photographer, you are to abide strictly by the code of ethics of the P. A. of A. to which you have subscribed.

5—In the event of any misunderstanding, the matter will be adjusted by a committee through the office of the secretary of the P. A. of A.

6—All orders from photographers should take precedence over local business.

The committee also recommended to the board of directors that the association publish a set of standard forms covering cost sheets for commercial and portrait section, legal forms that will obviate the necessity of a photographer appearing in court where photographs are made for legal purposes, as well as order forms for commercial photographers and any other standard forms which would be a help to the photographer in caring for his records.

Master Photo Finishers *of* America

Harry S. Kidwell, President.....217 N. Wells St., Chicago, Ill.
Albert E. Block, Vice-President.....27 Von Hillern St., Dorchester, Mass.
Wm. J. Meuer, Treasurer.....212 State St., Madison, Wis.
Guy A. Bingham, Executive Manager.....Box 1020, Rockford, Ill.

Territorial Vice-Presidents

South-Western States: W. F. Honnen.....1240 S. Main St., Los Angeles, Calif.
North-Western States: C. M. Coffey.....284 N. Commercial, Salem, Ore.
Mid-Western States: Chas. W. Lynn.....3917 Orleans Ave., Sioux City, Iowa
North-Central States: John H. Seamans.....7052 Jeffery Ave., Chicago, Ill.
Central States: E. L. Hurlburt.....315 St. Louis St., Springfield, Mo.
South-Central States: J. A. Hammond.....Box 650, Meridian, Miss.
South-Eastern States: Elon C. Robison.....105 Third St., N., St. Petersburg, Fla.
Great Lakes States: C. P. Phillips.....6930 Gratiot Ave., Detroit, Mich.
Dominion of Canada: W. A. Taylor.....274 Carlton St., Winnipeg, Man., Can.
Central Coast States: Wm. H. Eichner.....1210 "G" St., N.W., Washington, D.C.
New Jersey—New York City: J. G. Taylor.....24 E. 23rd St., New York City
New England States: H. K. Atkins.....Middleboro, Mass.
Mid-Eastern States: M. J. Koch.....535 Penn Ave., Pittsburgh, Penn.

Program Assignments, Fifth Annual Convention, Buffalo, New York, November 15-16-17-18, 1927

"Getting the Most Out of Your Territory" (talk). S. C. Atkinson, Regina Photo Supply Co., Regina, Sask. A talk on selling your service and making it stick, methods for keeping dealers constantly interested and pushing photographic departments, and advertising and sales items which sell more business.

"Quality as a Business Building" (talk). S. U. Bunnell, Bunnell Photo Shop, San Diego, Cal. To show that service and price are not the only things necessary in building a healthy and profitable photo finishing business. How entire satisfaction not only keeps camera clicking, but insures that the quality service reaps the greater per cent of business, from customers who get consistently good workmanship.

"Obtaining the Co-operation of the Organized Druggist" (talk). John A. Seamans, Photo Finisher, Chicago, Illinois. Value of mutual co-operation between the organized druggists of the country and organized master finishers, as learned by actual experience through close co-operation between Chicago master finishers and the Chicago Retail Druggist's Association.

"Whipping the City Competitive Problem" (talk). Wm. H. Eichner, Fleet Photo Service, Washington, D. C. How the Photo Finishers in the Capital City brought about universal co-operation in spite of unreasonable tourist demands and cheap competition from government employees. A study in methods for obtaining co-operation.

"Modern Production Methods in Use in New England" (illustrated talk). H. K. Atkins, Winthrop - Atkins, Middleboro, Mass. Modern mechanical arrangements and methods as found today in New England plants, illustrated with slides showing various items for efficient print production and handling.

"Making a Division Organization Function for Results" (talk). Walter A. Morejohn M.S.M., Developing & Printing Co., Clifton, N. J. Describing how the New Jersey division functions and the results which can be obtained when a division organization takes its work seriously and all take part. (New Jersey specially successful this last year).

"Bettering the Big City Trade Complex." J. G. Taylor, Stemerman Photo Service, New York City. A recitation of trade problems as found in New York City and methods used to advantage to date and new problems ahead for the big city photo finisher.

"Making Photo Finishing a Real Business." L. William Gillette, Gillette Camera Stores, New York City. How to apply modern business and sales methods to retail and wholesale photo finishing.

"Trade Policies and Practices Which Built the Largest Finishing Business in the Country." Carl A. Newton, The Fox Company, San Antonio, Texas. Some conceptions of the photo finishing business from the merchandising and direct-by-mail standpoint.

NOTE

Owing to the extreme pressure for space will continue in January issue.

Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

WILLIAM M. BALL, President; Corvallis, Oregon

THE LOS ANGELES CONVENTION

Thursday, the fifteenth, the morning featured an address on School Work by the then second vice-president, now president of the P. I. P. A., William M. Ball, of Corvallis, Oregon. Mr. Ball has a most ingratiating presence and a convincing delivery. He proved his popularity immediately on appearance.

The business session followed, reports and communications were read and passed upon and once more the call to lunch was welcomed.

At 1:40, Ralph Young, of Lothers and Young, San Francisco, demonstrated "How to Make Photgraphs Tell the Story." Ralph has a smile that goes down into history and in the immediate present commands instant friendships. He knows his business and how to give others an understanding of it. Certainly photographs do tell the story when Ralph Young tells them what to tell and makes them tell it.

C. J. Pettinger of Indianapolis was unable to attend.

L. J. Higginbotham of Dallas, Texas, was undeniably one of the surprises and outstanding features of the program. His keen insight into business management and merchandising, his unusual faculty for estimating costs and designating overhead and margins, his absolutely plain and to the point speaking gave photographers what they most need and proved worth coming for.

Carl E. Rosenberg delivered an address on "What About the Business End of Photography," and the subject matter was good, solid fare enhanced by eloquent verbiage and a fine delivery.

Friday offered another of Towles' portrait demonstrations and the test of the eminent teacher's success in his mission was in that nearly every delegate and most of the exhibitors sat in, to the last word.

The Master Photo Finishers missed Coffey and Mayer, but Hansen of San Francisco, Honnen of Los Angeles, and Bunnel of San Diego did yeoman's service to prove the importance of this division. Bunnell came early and finding a deserted booth hired furniture and opened shop on his own initiative and carried on. Hansen made a short address that, as always, hit the nail, in fact many nails on the head, and the general impression is that at future conventions the National M. P. F. A. will send some of its officers to make everything complete.

In the evening came the banquet, entertainment, and inter-course dancing. The menu was all that could be desired, the talent gave a first-class cabaret program, from songs and dance to bathing beauties, and when the dessert had been served Sigismund Blumann, Dean of the P. I. P. A., installed the new officers, destalled the outgoing officers, presented appropriate gifts to President McCullagh for his efficient and patient administration and as an evidence of the universal affection in which he is held, and to Calvin Cooley as a reward for his indefatigable labors to make the convention a success. All officers, incoming and outgoing, sang their little swan song mellifluously, or voiced their rejoicing in access of power and a good time was had by all.

Mr. Blumann took occasion to call Laurence Morton to his feet and introduced him as the man who had given unstintingly of his time, money, and experience to help put the convention over. Mr. Morton had left his business in San Francisco, had shouldered his expense account, and for about two weeks had made his home in Los Angeles, supervising the advance details of the affair.

At a late hour the merry party reluctantly went its way. The lights were dimmed and another convention was dropped, kerplunk, into the dark deep recesses of the past. As a convention it was over.

But, on Saturday morning all were invited and many went on a ride to the studios and homes of the motion picture folks in Hollywood. Tom Mix in full regalia, top boots, sombrero and all, came out of his dressing cottage and benignantly said "Hello," and shook hands till his spurs and brass buttons rang. From Hollywood the route led to the beaches and to a Spanish barbecue by the sea. Los Angeles had done itself proud. Never had the weather behaved better, never had the whole-hearted generosity of the Los Angeleans been more liberally extended to its guests. The crowd was small but select. The affair was less ambitious than intimate. The exhibitors had time to meet every individual who attended and to become more closely acquainted. We look back on it without regrets but we look forward to the next with high hopes. It shall be somewhere in the far north.

A Message From President Ball

With the bright face of your chief officer in your eye, his message will be as personal as he would have it, coming from him to each of you.

Dear Members of the P. I. P. A.

I wish that an exhibit might be held in each city of the Pacific International Photographers' Association territory before our next convention. In the first place this suggestion came to me from the members themselves, but to make such exhibits worthy of the effort and expense necessary, I feel that a definitely organized plan should be worked out. This I have attempted to do and hope to feature it as a service of the Pacific International Photographers' Association.

Such exhibits should be well advertised in advance. With this in mind I have concluded national advertising posters, such as were shown at Los Angeles by the National Advertising Board, together with copies of magazines in which the various advertisements have appeared, should be shown not only in the exhibits, but in advance advertising of the exhibits. My idea in this is that we take full advantage of all we have invested in national advertising, tying it in, not only with the pictures of the traveling exhibit to be shown, but also the work of local clubs or individuals under whose auspices such exhibits are promoted.

The P. I. P. A. board has provided a national traveling exhibit which, together with the P. I. P. A. traveling exhibit, should form a graphic drawing card to the public which any local club could of course not secure outside of our especial co-operation. There is also available suitable exhibit wood easels covered with burlap for the purpose of display.

This branch of the service will be in charge of Miss Kathryn Gunnell, of the Blye Theater Studio, Salem, Oregon. Miss Gunnell has had a very successful background of experience in the promotion of such exhibits and together with the executive board, has worked out definite plans by which such exhibits may be conducted with almost an assured success.

It is to be hoped that this department will be used to the utmost as we believe there is a wonderful field not only in getting the public interested in photographic work, but if properly managed by the photographers, it may be turned to an immediate profit in the orders for pictures from sittings made in prize winning con-

tests. In these contests the use of both P. I. P. A. and P. A. of A. emblems should of course be made use of to the fullest extent.

The idea of this is not alone to make the public conscious of a photographic need, but to raise the dignity and standard of the organized photographers by silently convincing them of the merit not only of the work but of their ethical treatment by association photographers.

An Important Meeting

One of the most momentous meetings of the Board of Directors that has ever taken place in the history of the P. A. of A. was held in Louisville October 10th and 11th.

At this meeting it was decided that the date of the annual convention should be changed and held in the spring months hereafter and that the Forty-Sixth Annual Convention be held in Louisville, March 27, 28, 29 and 30. The action in changing the date was taken only after a questionaire had been sent to the 800 state chairmen and the replies showed conclusively a desire for a spring meeting. The Manufacturers' Bureau had taken a similar vote among their members with the same results.

The slogan that has been decided upon for the convention is "A Business Building Convention with a Touch of Southern Hospitality."

Director Will Towles and George Harris, Chairman of the Board of Trustees of the Winona School of Photography, were present and gave a most interesting report of the school activities. It was decided that a committee be appointed immediately to study ways and means whereby the school could be financed and endowed so that the school would be put on a permanent basis and its scope of activities would be widely increased. It was also decided to appoint a committee to study immediately the revision and extension of the curriculum of the school and particularly the possibilities of establishing a course in illustrative commercial photography. Director Towles and Secretary Vinson were requested to employ an architect to draw plans for the possible remodeling of the school.

A number of other activities were decided upon. One of the most far-reaching will be the new Photographers' International Service Bureau. This will be a service designed especially for the commercial photographers whereby if a member secures an order for the photographing of an installation of machinery or the construction work on a building in some other city, it can be handled through this service. Under the chairmanship of Charles Kaufmann, the committee was directed to meet very shortly and work out the details of the rates and commissions that the photographer can charge for this service. It is expected that this committee will meet in Cleveland within a very short time.

The above service will be modeled somewhat along the lines of the work of the Florists' Telegraph Delivery Association, which has grown tremendously in the past few years until now it is doing a business of over $5,000,000 a year.

Another activity that was authorized is that of a Copyright Information and Protection for our members. The secretary was authorized to have standard release forms printed that the photographer could use in securing the release for publication of photographs made of models, etc., also release authorizing magazines, newspapers, etc., to publish photographs.

The budget of the convention for 1928 as well as the activities of the association for next year were approved by the Board of Directors. Secretary Vinson reported that the forty-fifth convention just held in New York showed a profit of over $3300.

The following members of the association were present at the directors meeting:

Board of directors—Alva C. Townsend, Lincoln, Neb.; Charles Aylett, Toronto, Ont., Can.; John R. Snow, Mankato, Minn.; D. D. Spellman, Detroit, Mich.; L. C. Vinson, Cleveland, Ohio; James W. Scott, Baltimore, Md.; Paul E. True, New York, N. Y.

Committees—George W. Harris, Washington, D. C.; Clarence Stearns, Rochester, Minn.; Charles D. Kaufmann, Chicago, Ill.; Will Towles, Washington, D. C.

Guests—Miss Jeanette Bahlman, Pres. Mo. Valley Assn., Kansas City, Mo.; Leah Moore, Pres. Southeastern Assn., Memphis, Tenn.; August Heineman, Pres. Chicago Portrait Assn., Chicago, Ill.; J. A. Glander,

Pres. Wisconsin Assn., Manitowoc, Wisc.; J. C. Rieger, Pres. Louisville Photographers, Louisville, Ky.; James M. Caufield, Louisville, Ky.; H. Hesse, Louisville, Ky.; F. E. Gatchel, Louisville, Ky.

Manufacturers Bureau—Nelson L. Bulkley, Columbus, Ohio; Clint Shafer, New York, N. Y.; Phil Kantro, Portage, Wisc.

Louisville Photographers' Association took all present for a ride around the city as well as tendering them a banquet on Monday evening.

The convention will be held in the Armory which has 53,000 square feet. This will permit the manufacturers' exhibit and the picture exhibit to be held all on one floor and in the same auditorium. The demonstration and talks will be held in the same building in a lecture room seating 1000.

The headquarters of the association during the convention will be at the Brown hotel.

Minutes of Meeting of Oregon Division

October 22, 1927.

Bob Lynn, president, called a meeting for October 22 in Portland with a natty post card announcement.

Fred Mayer, secretary had lost the minutes of the last meeting, pleading as an excuse that no meeting had been held for about six months or more.

Mr. Lynn brought up the matter of sending our N. W. vice president, Mr. Coffey, to the Buffalo convention as a delegate. A motion was made and seconded to do this, after the Seattle boys present put in a strong plea for same and guaranteed $50.00 toward the expenses. The Oregon division was to sponsor sending him, and send out letters giving all who wished a chance to show their appreciation of Mr. Coffey's work by contributing to the fund. The motion passed unanimously. Those present turned in $50.00 on the spot, and voted to take $50.00 from the treasury if it became necessary. Therefore $150 was guaranteed in a few minutes.

Mr. Wm. Ball of Corvallis, president of the P. I. P. A., spoke on co-operation between the photo finishers and the "Professional" photographers, which had considerable effect, and many points were cleared up. Mr. C. M. Coffey, treasurer of the P. I. P. A., also spoke along the same lines.

A committee of two was appointed to personally take up the matter of raising the balance necessary to send our delegate to the Buffalo convention, in Portland. Palmer and Ransford were selected.

The Seattle boys were thanked for their advice, which was very valuable all through the meeting, as they have been working on the same problems as we, independently. We appreciated their attendance very much. Mr. B. A. Willis, D. R. Bennett of Seattle, and Mr. Robt. Young of Everett were the gentlemen who came down just to meet with us.

The meeting adjourned about 11:30, starting with a dinner at 6:30, at Henry Thieles, by the way. That was to give the women a chance to go home. Unofficially, the meeting lasted until about 3:15 a. m., Sunday, in the Carlton hotel and way points.

Los Angeles Inspired This

A package of convention clippings was received by President Ball, together with a very cheerful letter from Mrs. Beck who had charge of the Los Angeles publicity. Both Mrs. Beck and Miss Ray express themselves as eager to share in the publicity incident to the next convention, which is good news and very reassuring to the new executives.

This is only one of many letters received from California members in and about Los Angeles, pledging themselves for loyal service to the executive board during the coming year.

Get busy, fellow members of P. I. P. A. Write any member of the new executive board concerning anything which you think should be properly made an association effort. Any suggestions by members will be gladly received by them.

"It's not the guns nor armament
Nor the money they can pay
It's the close co-operation
That makes them win the day.
It's not the individual
Nor the army as a whole,
But the everlasting team work
Of every bloomin' soul."

(Courtesy of J. Mason Knox.)

W. M. BALL.

Williamette Valley and Portland

An excellent photographic exhibit was put on at the Oregon State Fair this fall showing the work of the Willamette Valley and Portland photographers. Through the efforts of Miss Kathryn Gunnell, a generous, well lighted space was given over in the fine arts building for the purpose. As an added feature of the exhibit the National traveling photographic exhibit was shown. The P. I. P. A. exhibit was expected but did not arrive in time.

The Oregon photographers consider the state fair exhibit as quite a successful movement toward calling attention of the public to photographs. Each day of the fair the exhibits were in charge of one or more members of the Willamette Valley or Portland Club, while in a spacious lounge room, beautifully furnished and decorated, the ladies of the craft served refreshments.

It is to be hoped that public exhibits of this character may be made use of more generally.

Photo Finishers' Branch—P. I. P. A.

Saturday night, October 22nd, at Henry Theile's famous Portland restaurant a meeting was called under the auspices of the Master Photo Finishers of America, and when noses were counted the wonder was—where they all came from. Finally, it developed there was one member from Everett, Washington, two from Seattle, and one from Spokane.

The meeting was an inspiration to all who attended. After a delightful banquet the meeting continued about the large round tables and when finally the members disbanded around midnight and goodbyes were being said, the President, Bob Lynn was assured by each that the meeting was worth while and that miles would not prevent the attendance at the next meeting.

Full co-operation and a continued support was pledged P. I. P. A. by the Master Photo Finishers of Oregon and Washington.

THE P. I. P. A. CLASS IN PHOTOGRAPHY

Showing Professor Towles of Washington, D. C. and the National School of Photography at Winona Lake and his group of professional pupils which convened immediately after the Convention in Los Angeles.

Ye Editor Retaileth Newes of Ye Profession and in Quaint Italics Titillateth Ye Sphynx with Hys Quill

The Vancouver Photographers' Exhibition

The recent exhibition of the Vancouver Photographers was held in the Woman's building of that city and occupied two spacious floors with its 2500 prints. These came from twenty-three countries besides the local contributions and comprised a variety of branches of the art and the craft: aerial, criminal investigation, finger prints, astronomical, pathological, X-ray and the usual portraiture and commercial work.

Nor was the entertainment limited to the quiet showing of pictures. A fine orchestra and native talent discoursed music daily. About three thousand persons passed through the doors and the press was most generous in its publicity to the extent of 166 inches of reading matter, to which the local photographers added an equal amount of paid space and for which the requisite amount was raised without difficulty and cheerfully.

From which we deduce and point a moral. Give the public a good show, don't stint in the entertainment, have music and make it good music, remove the bushel basket from your light, and you shall make the world know photography is a great thing, and for an anti-climax, that it is a real need. The inference, subjectively conveyed is that one might as well try to live happily without photographs as without music. More such events and the two millions being spent will fall like pregnant seeds on a richly prepared field.

Beulah Ross in Alaska

Perhaps the icebergs need retouching or the climate of our northernmost possession may be made more salubrious by the warming presence of the genial Mrs. Ross. Whatever the results the intention is that the cheerful lady is vacationing in Alaska and a picture postcard received by Miss Ida M. Reed states that she is having a most interesting time.

East Bay Photographers

On the evening of October 31 in the main ballroom of the Alpine Hotel, Fruitvale, the East Bay Photographers' Club gave a Hallowe'en dinner and dance to its members and their friends and relatives. Now, as a matter of fact many of the relatives were also friends. Many of the members had their own wives with them and Roy Williams, who has no wife, had several Mrs. as his guests. It was altogether a complete affair and the eating and drinking was all that could be desired. Not only the eating and drinking, but what was eaten and drunk was good. The music was irresistible and all who knew how to dance made no effort to resist. With the rhythmic strains in their ears and a faultless floor underfoot all heeded the toastmaster's invitation at the close of the dinner. On with the dance, let joy be unrefined. As always, the attendance was large and the evening ended too soon. Everyone left with a hope that the next affair might come soon.

Seron's New Studio

Our old friend Seron of Bakersfield, recently opened a new studio in that city and from personal and newspaper reports we learn that the housewarming was a social event. In fittings and decorations the establishment takes place with any metropolitan studio. All who know Mr. Seron will rejoice at his progress—Success being inevitable where such skill and persistence are applied to a business. Especially when that business is based upon Art.

NOTES & COMMENTS

The Triax Tripod

A new tripod made of the light duraluminum metal has just been announced by Burleigh Brooks, 136 Liberty street, New York City.

This tripod extended is 56 inches, closed 16 inches, and weighs but a little more than one pound.

Like the popular Triax tripod it opens automatically in three seconds. This, with its extra height and compactness makes it very appealing.

Its slender appearance and compactness leads one to doubt its strength but an actual test has demonstrated that it will bear a weight of over 100 pounds. We have no 100-pound camera to impose on any tripod but the reserve of strength is that much more assurance and as the sturdiness is not at the cost of lightness, it is all to the good. As to the truth of these claims we can add that we have a Triax and endorse the statements.

When you write to Burleigh Brooks about this tripod ask for the new, complete catalog of Schneider lenses. Among modern objectives the Schneider line stands equal with the best.

The Ciné Nizo

We are being more and more enabled to obtain those superb photographic merchandise units which have made and are making Germany an outstanding factor in the photographic field. The Cine Nizo is made to take the 16 mm. and the tiny Pathe 9½ mm. films, respectively. Write for particulars to Miezoldi and Kramer, Munich 23, Germany.

Traut Minima Light

Just let your fancy picture to you an ornamental metal case that looks for all the world like a gun-metal, patterned cigar case with a lighter at one end. Imagine that you press a button and it flies open disclosing two highly polished reflectors at just the right angle and an arc-lamp with carbons as thick as the lead in a colored marking pencil. That is the Traut Minima. Wisely named Minima. It will go into your side or inside breast pocket without straining the sides or bulging. The rheostat is no larger than a bundle of fifty cigarettes and the whole outfit including the cords, plugs, and spare carbons can be distributed in the various pockets without inconveniencing the pen knife, purse, keys, and the usual miscellany we usually like to carry about us.

The ridiculously low cost, only $12 complete—and the offer of the firm making it, to return your money cheerfully if you are not perfectly satisfied will make such a market for the Minima as will soon induce the dealers to stock them. Frankly, I should not want to wait if I wanted a real home portraiture or emergency pocket lighting device. Should this appeal to you write for information, or better, remit the price to H. Traut, G., b.H., Munich 2 N. W. 5, Briennerstresse, 56, Germany.

Ansco Products

The Memo Camera has taken so remarkable a hold of public attention that the average reader is apt to overlook the many other superior products of the Ansco Company. Ansco cameras in roll-film and view-box form, Ansco Bromide, Contest Paper, Cyco papers, Noko and Nokoline papers, and the specialized Rediset line of film cameras deserve your attention. They are standard for the amateur, the commercial and portrait photographer and for the finisher.

A New Photographic House

The firm of Trainer-Parsons have opened a new and splendid establishment at 228 Post street, where in conjunction with their optical lines they will feature a complete stock of Eastman goods, Carl Zeiss complete products, and the best known cine cameras. The entire photographic department is in charge of P. Douglass Anderson and all interested are invited to visit the place.

C. W. Courtney

A name with which to conjure. You can't keep him out of the photographic field, we can't spare him from it. And so here he is, once more connected with B. B. Nichols. The facts are best told in the words of the announcement he himself sent us. Here it is.

Did You Ever Get Too Much Vacation?

I sold my business to B. B. Nichols, Inc., in order to play the rest of my life, but I soon found out the best play was being where I could see and talk with my friends.

Starting November 1st you will find me back in the photographic supply business with B. B. Nichols, Inc., at their store at 631 South Olive street. Come in and see me.

C. W. COURTNEY.

P. S.—Tell me your photographic troubles.

P. Douglass Anderson

Our old friend, prominent pictorialist, and former officer of the California Camera Club, is once more connected with the photographic business in San Francisco. In charge of the photographic department of the Trainer-Parsons Optical Company, he will again be able to dispense cheerful help to the amateur, supply high class products to consumers and in every way fill that place which missed him in his absence.

Mr. Anderson will be remembered from his years of service in the Wakelee Photographic departments of that firm's chain of stores, and from his erstwhile holding of the editorship of this magazine. After months in a prominent Hollywood studio he felt the call of this city too strong to resist and that he is now with us will cause his many friends to rejoice.

Roehrig's Colors

As winter approaches indoor pursuit of photography becomes the thing. The evenings may be agreeably passed in coloring photographs if you provide yourself with a daylight blue bulb and a set of Roehrig Transparent Oil Photo Colors. By writing to Department C of the Roehrig-Bielenberg Co., Inc., 39 Henry street, Brooklyn, N. Y., you will learn much that will help you.

Clarence H. White School of Photography

Announces the opening of the thirteenth winter session October 17 at 460 West One Hundred Forty-fourth street. The literature mailed you not long ago will give you detailed information regarding the various courses. Students are urged to enroll at once. Evening and special classes are now being formed. The school is open daily except Sunday, from 9 to 5 for consultation and registration. If you desire any further information, address Mrs. Clarence H. White, director, 460 West One Hundred and Forty-fourth street, New York City.

The Kern Camera

The famous Kern cameras can once again be obtained in the American market, and the Kern Company, 136 Liberty street, New York City, are prepared to supply the trade or the public with Kern cameras and lenses or with reading matter pertaining to same. The cameras are quite remarkable examples of what watch-like accuracy and delicacy can be wrought into a sturdy and serviceable instrument and our experience has been that to hold one in the hand is to feel an irresistible desire to own it.

United States Civil Service Examinations

The United States Civil Service Commission announces the following open competitive examinations:

Photographer, wet plate, $1680; photographer, dry plate, $1680; assistant photographer, wet plate, $1500; assistant photographer, dry plate, $1500; junior photographer, $1320.

Applications for these positions must be on file with the Civil Service Commission at Washington, D. C., not later than December 3. The date for assembling of competitors will be stated on their admission cards, and will be about ten days after the close of receipt of applications.

The examinations are to fill vacancies in the Federal classified service throughout the United States, including the Departmental Service at Washington, D. C.

Full information may be obtained from the United States Civil Service Commission, Washington, D. C., or the secretary of the United States Civil Service board.

Pako, Nuff Sed

It seems almost a joke to praise the Pako line. Everyone is primed with enthusiastic praise of anything the Dye-Merriam-Reedy corporation turns out. When we need adjectives to laud their stuff we just ask an owner and remember what they say. The portrait photographer, the finisher, the commercial man, and the amateur will be found to have something with the Pako trademark in his equipment, and not a few with everything they use Pako-made. Commendation like this gives us as much pleasure as it can possibly give the firm. We love to pass a good thing along.

Haloid Papers

When a photographer wants something new, outstanding, distinctive he turns to Haloid. Portraya, Parchment, and in fact every item in the catalog offers something different, with the hallmark of aristocracy. If by some odd chance you are not familiar with Haloid papers call on your dealer or write to the company in Rochester, N. Y. for sample prints. You will give yourself a treat.

The Xenar Lens

Somewhere between the ultra aperture and the now conservative f4.5 lenses lies the f3.5. It is much faster than the latter and not so large as to render rapid focussing and sharp at full aperture impossible. In this class we had occasion to speak of the Schneider Xenar in a previous issue and our closer acquaintance and longer experience makes us even more enthusiastic. To those "in the know" we need only say that it is really anastigmatic at full aperture and has an unusually flat field. Its cost is surprisingly reasonable. Burleigh Brooks, 136 Liberty street, New York City is waiting to send you literature about this and other Schneider lenses.

International Photographic Association

NEW MEMBERS

5555—Luig G. Aiello, Box 676, Helper, Utah. Class 3.

5556—A. Blackie, 12015-91st Street, Edmonton, Alberta, Canada. Class 3.

5557—Harvey J. Book, Wampum, Pennsylvania. 3¼x5½ landscape, rural animal, children and general view. Desires to exchange for same or their opposites. Class 1.

5558—E. J. Brown, 3015 Coolidge Street, Los Angeles, California. 3¼x4¼, 5x7 and 2¼x3¼ landscape, seashore, etc., Indians. Desires to exchange for landscape, sunsets, bathing girls. Class 1.

5559—C. K. Carr, 5443 Woodlawn Avenue, Chicago, Illinois. 2¼x3¼ with a few 3¼x4¼ scenery, child life and architecture. Desires to exchange for general subjects. Class 1.

5560—Grace Grimes, Shiprock, N. M. 3¼x5½ Indian, Navajo, nature, general interest. Desires to exchange for nature studies, wild flowers, nudes and anatomical studies. Class 1.

5561—Marie E. Kaufmann, 624 Locust Street, Plattsmouth, Nebraska. Desires to exchange only lantern slides. Class 2.

5562—S. M. Mizuno, 443 Broadway Street, El Centro, California. Class 3.

5563—J. E. Owen, 305 Suddarth, Liberty, Missouri. 2½x4¼, 3¼x5½ and 1⅝x2½ buildings. Desires to exchange for marine and mountain views, foreign countries, any subject. Class 1.

5564—Merrill Peoples, The Art Shop, Manhattan Beach, Oregon. Postcards, 5x7, 4x10 landscapes, seascapes and sunsets; also limited number hand colored. Desires to exchange for any good subject of interest on matte or semi-matte; also hand colored.

5565—W. L. Randall, Box 451, Rosetown, Saskatchewan, Canada. Postcard 4x6 portraits, local views. Desires to exchange with California photographers only. Class 1.

5566—J. Claude Rodgers Jr., 1021-13th Street, Douglas, Arizona. 3¼x4¼, 2¼x3¼ and 3¼x5 general subjects. Desires to exchange for same. Class 1.

5567—C. E. Walter, Pascagoula, Mississippi. All sizes up to 16x20 landscapes, freaks of nature, industries, etc. Desires to exchange only stereo, views. Class 1.

5568—Wm. H. Walton, 139 E. 9th Avenue, Homestead, Pennsylvania. 2⅞x4⅞ and 4x5 transcontinental, circus parades and fires. Desires to exchange for same. Class 1.

RENEWALS

295—W. A. Kleinpeter, P. O. Box 959, Taft, California. 3¼x5½, 4x5, 2½x4½. General subjects, also motion pictures. 16m m and 35m/m. Desires to exchange for same. Class 1.

5553—Malcolm Greasley, Depradine Street, St. John's, Grenada, B. W. I. 4¼x3¼ portrait and landscape work. Desires to exchange for all kinds of photo work. Class 1.

Another Big Attraction

Camera Work of Moving Pictures

For Amateurs and Professionals

By ERNEST M. REYNOLDS

A series to run through most of 1928 which will be of such a nature and so comprehensive as to constitute a virtual course of instruction. Mr. Reynolds proves from a first reading to know his subject thoroughly and has the ability to impart it in an interesting form. The illustrations will be of Camera Craft quality and plentiful.

If you never had a Motion Picture Camera in your hands you will read this series with intense interest and perhaps feel an impulse to go into the newer field of Cinema Work.

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Photography in Science, dealing with its application to Astronomy, Chemistry, in fact all the sciences, and in the Detection of Crime, by Professor Ingo, W. D. Hackh of the College of Physicians and Surgeons, San Francisco, California.

Not to Speak of

Our own Doctor H. D'Arcy Power of Freiburg, Germany, who will continue to give his monthly reports and deductions of what is being done and discovered all over the world in his department "The Digest."

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